



SUMMER 2021

PARSFORTE

INTERNATIONAL

PERSIAN | ART



GRAPE

BY: NAJMEH SHAHMOHAMADI



Artist name: NAJMEH SHAHMOHAMMADI

Category: Jewelry

Name of artwork: Grape

Method: Fabrication

Technique: Silver&Glass

Dimensions: 2*5 cm

Year: 2017





Rest in Peace

Iran Darroudi

Iran is the narrator of love, Iran is the narrator of art, Iran left the legacy of Iranian art with love for the Iranian nation. Iran was an Iranian pioneer artist who commemorated and celebrated the art out of feminine body and gender. The only middle eastern woman whose artistic talent was flourished under the direct supervision of Salvador Dali was Iran Darroudi. Some of her notable efforts during her worthwhile life include: participation in 63 solo exhibitions and 250 collective exhibitions in various countries such as Iran, France, Belgium, Switzerland, America, Mexico, Japan, Australia, Canada, Monaco, Germany, and United Arab Emirates; a member of San Marino, Verrocchio, and Rimini international artists and critics congress since 1964, producer and director of over 850 hour documentaries and television shows for Iran Tv with *'art investigation'* subject matter from -1967 1972, the director of a 55 minutes documentary named *Venice Biennale* in 1968, the honorary professor at Sharif University of Technology for teaching art history exploration', the presentation of a cluster of speeches on *'painting'*, and *'women's role in the contemporary history and the art of Iran'*; speeches on *'Iran art'* 1998-, the cultural association of Iranian in Belgium, Brussel and the library for Iranian Studies, London- 1999, Virginia Tech University, Virginia; U.C.L.E. University. Los Angeles- University of Berkeley, San Francisco; San Jose Experts Association; The Association of Discourse, Los Angeles, and Iranian Cultural Association, New Jersey; articles on *'Investigation of the Achaemenian Art'* in Sokhan and Negin Magazines in 1967 and 1968, and the publication of a series of articles and criticisms on painting in Iran.

I dedicate this issue number of Parsforte Magazine to the high and love fostering soul of Iran Darroudi in reverence for her lifelong artistic and cultural efforts. Iran is immortal in mind and memories of Iran, the Iranian nation, and the artistic atmosphere of Iranian art-lovers.

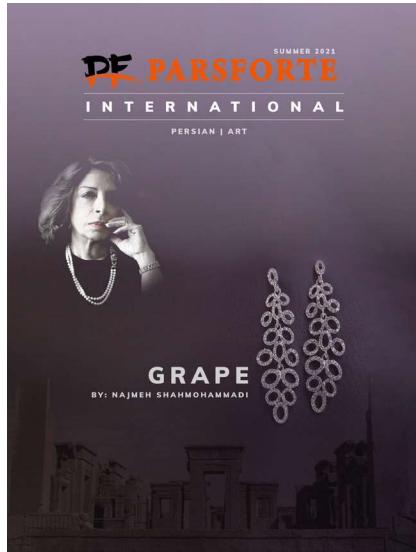
Hail and Farewell to Dear Iran Darroudi

Amir Amin Sharifi



1936-2021

Iran Darroudi



Owner:

Parsforte International (Amir Amin Sharifi)

Responsible Manager:

Amir Amin Sharifi

Service Chef:

Amir Amin Sharifi

Design & Layout:

Ali Saadat

Art Director:

Najmeh Shahmohammadi

Trade & Executive Manager:

Najmeh Shahmohammadi

Ghazaleh Mahmoodieh

Mahkameh Maghsoudzadeh

IT:

Ghazaleh Mahmoodieh

Editors:

Samar Zokaei

Leila Abdolmaleki

Translators:

Samar Zokaei

Leila Abdolmaleki

Publisher:

Parsforte International

(By: Mahkameh Maghsoudzadeh)

Via Villatico, 25A, 25032, Chiari, BS, ITALY

In memory of:

Iran Darroudi

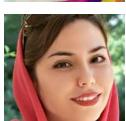
www.parsforte.com

www.parsforte.shop

TABLE OF CONTENTS

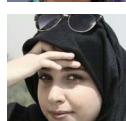
SUMMER 2021

Parsforte International CO.

	ABOLFAZL (HAMID) AGHAEI	14	
	ANOUSHE AHMADIAN	16	
	MAHBOUBEH AMINI	18	
	MEHDI ARZ PEYMA	20	
	MARYAM ASLERAHIMI	21	
	MINA SADAT BANIHASHEMI SHAHROODI	22	
	SAMIRA BARANI	23	
	SEYED SEPEHR BONAKDAR HASHEMI	24	
	SOOLMAZ DEHYAEI	25	
	FERESHTEH DIDEHVAR	26	
	GHAZALEH FARAHANI KIA	27	

	MELIKA GHORBANI	28	
	MARYAM JAFARI	29	
	SAMIN HASAN NEJAD	30	
	FATEMEH HAJI KARAMI	32	
	ROBAB JAFARI	34	
	AFSANEH KAMANDI	35	
	MEHRDAD KHATAEI	36	
	MAHIN TIANI KHIABANI	38	
	LADAN LATIFI MAYBODI	39	
	MAHBUBE KHOSHNAZAR	40	
	AMIR MAHAN KOLIVAND	42	
	SALAHADDIN MAHMOUDI	44	

	SIMA MAHMOUDI	45	
	FATEMEH MIRZAEI	46	
	HAMED MOOSAVINEZHAD	47	
	HAMED MOOSAVINEZHAD	48	
	DANA NEHDARAN	50	
	DARYUSH NEHDARAN	52	
	ELHAM NAMENI	54	
	ZHILA NIKBAKHT	55	
	NAEIMEH NIKNEJAD	56	
	FATEMEH PIRA	58	
	SINA PIRYAE	59	
	RASTA RAEISI	60	

	MARYAM RAFIEE	62	
	SEPIDEH ROOHOLAMINI HOSEINI	63	
	SHAHLA ROZATI	64	
	ALI SAADAT	66	
	MAEDEH SABAGHI	68	
	PARIZAD SADADI	70	
	PARIZAD SADADI	72	
	NAZANIN SADRI	74	
	MAHHNA SEDGHI	77	
	MANIJEH SEYYED HOSSEINI	78	
	NAJMEH SHAHMOHAMMADI	80	
	AMIR AMIN SHARIFI	81	

	AMIR AMIN SHARIFI	84	
	MANOOCHEHR SOLTANI	90	
	SAGHAF SOLTANPOUR	92	
	ZOHREH TAVAKOLI	93	
	JAVAD TAHERI	94	
	LEILA TAJMIR RIAHI	96	
	FARAHNAZ TONEKABONI	98	
	BEHROOZ VALIEANI	99	
	AHMAD YAZDI	100	



INTERVIEW

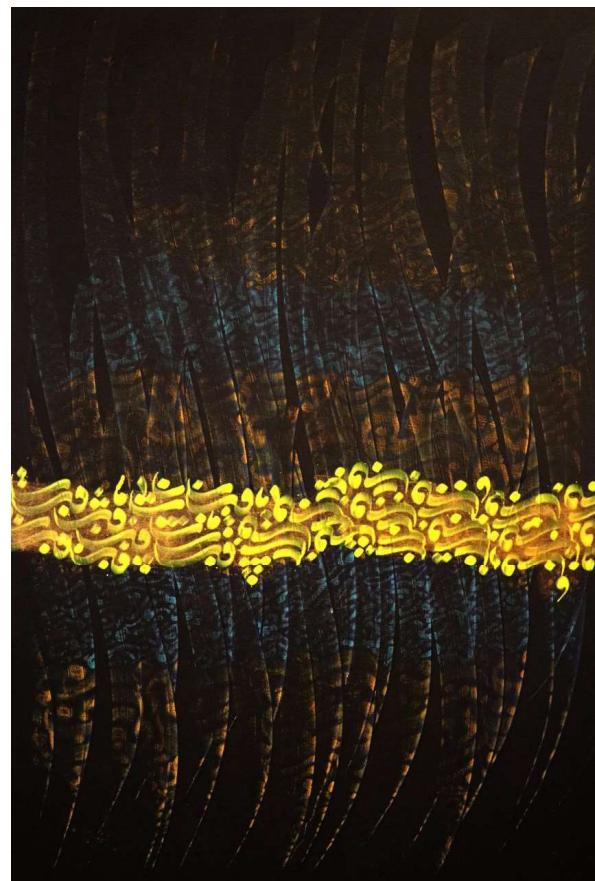
**ABOLFAZL
(HAMID) AGHAEI**

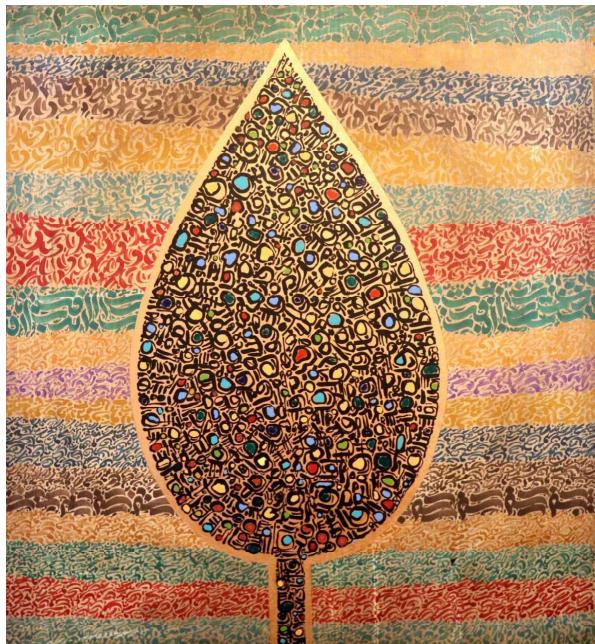
When did you start painting professionally?
I started my academic education in the painting field at Tehran University to explore new aspects of art.

What are the main styles of your artworks?
My artworks are arranged in calligraphy style, devoted to Saqakhaneh School; however, I developed a particular and personal calligram style.

How many exhibitions have you been up to now?

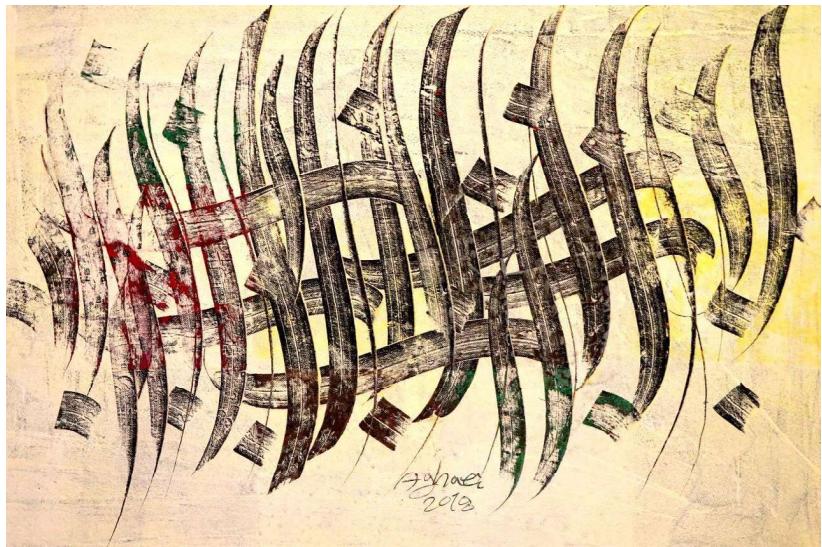
I have executed over 20 individual exhibitions national and over 15 collective exhibitions internationally since 2010. The interior exhibitions have been held in Tehran, Yazd, Babol, Shiraz, Isfahan, Qom, and Araq. The international collective exhibitions have been held in Italy, Georgia, Algeria, and Azerbaijan.





How was the reflection of people in exhibitions on your artworks?

The execution of an exhibition was welcomed by other artists and local and foreign art lovers. The individual exhibition in Isfahan offered a chance to attract American and European tourists to navigate artwork across other continents. So I can admit that my works are welcomed in Northern America and European countries.



Are you influenced by the notable characteristics of your birthplace, Isfahan, in your works?

I tried to utilize the outstanding and unique features of my birthplace in pieces of art. I spent three decades exploring architectural intuitions, poetry, music, literature, culture, art, tradition, and other brilliant characteristics of Isfahan, my birthplace. My Journey paved the way to display notable and unique works in the art world. I am a little member of the Isfahan artists family and hope to pay my sincere respects to this excellent museum, Isfahan.



ANOUSHE AHMADIAN

Artist Resume

My name is Anoushe Ahmadian, born on 10 May 2002 and took the first steps in jewelry designing in the last year.

About me:

I lived in Kuwait and entered the architecture field provided in England after graduation in Mathematics & Physics. I benefit from the introductory course of gemology at England GAG institute.

Background and Experience:

I have been occupying jewelry designing for the last year, although my hobby was traditional painting (watercolor, acrylic, etc.), digital painting, sculpting, and designing wooden and resin accessories.

Professors and Resume:

Iran Tala Fonoun Complex: Freehand sketch introductory course (Manijeh Seyyed Hosseini)

Harmony workshop: All-inclusive perspective and three-dimensional course (Melika Etemadi)



Work Name: Sweet talisman
Technique: Watercolor rendering
Dimensions: A4
Bid Price: €1200





INTERVIEW

MAHBOUBEH AMINI

We appreciate you participating in the interview; please introduce yourself.
My name is Mahboubeh Amini, born on 4th August 1987, and I have been involved professionally in jewelry design and gemology from 7 years ago.

You are a jewelry and ornament designer and master holder in psychology; when and how did you find your interest in this field?

I discovered my interest in art and the eagerness to actualize my mental image when studying in Middle School. I found out my enthusiasm in technical operations, so I changed my way toward marquetry and sawing. Like many other artists, my educational course and passion for art didn't go hand in hand. After BA graduation, I decided to follow my desire to work with a saw but in a different and high level, gold and silver design. They are excellently flexible and sawable and feature artistic and inner value. I got trained under the supervision of well-known masters for two years. I did not hesitate to lose an opportunity to participate in relevant educational courses. I added to my knowledge in traditional vitreous enamel offered by cultural heritage professors and traditional design courses offered by the Carpet Museum of Iran.



Please elaborate on ornament designing recently attracting a significant number of art-lovers?

I believe that jewelry design falls into two categories: manual and computer-based design. The manual design signifies the artistic aspect. The second one covers the industrial irrespective of my friends' opinion. The importance of art and creativity to make a piece of jewelry weighs the industrial design. The jewelry designer should concentrate on constructability, montage, thickness, and appropriate final product sizes.

Please make plain your institute and teaching jewelry designing professionally.

The corporation with Tehran Azad University in 2017



helped my team to offer courses regarding goldsmithing, gemology (diamond and colored gemstones), and jewelry design. Knowing and working with notable professors of this field and benefiting from the guidance of Mr. Mosalman Yazdi, Zina Complex counselor, has been an invaluable opportunity. The supports offered by this young complex helped flourish my skills. The certifications of skills of Zina Complex are issued under the observation of the ministry of higher education and dedicated to art students from the last year.

What were the obstacles you encountered in teaching ornament designing and jewelry making courses?

The first problem I always encounter is inexperienced matrix artist students with limited knowledge of construction and the final product. It may lead them into the position of a simple freelance 3d max specialist who only offers stunning renders. Getting specialized in designing with the appropriate software must be completed with jewelry construction. A challenging part for art students is to sell products. Unfortunately, the artists did not learn communication skills, and some factors like working in an isolated atmosphere and restricted communication and work team opportunities affect them. So communication and selling artworks will be challenging, as it was about me. Participation in relevant courses and education in psychology helped me overcome these weaknesses and change them into strengths.

Is your viewpoint on art both commercial and artistic?

The artwork construction should not be a way to earn money, although selling a product is pleasing. The love of aesthetics and art is embedded in human beings' nature, and immersing them in the art world (jewelry, tableau, clothing, facade, and public places decoration) will make them feel better.

Is gemology the prerequisite of jewelry designing?

Jewelry design and construction are so broad that the more knowledgeable artists, the better they offer powerful output. Undoubtedly, jewelry designers experienced the disaster of damaging a gem's characteristics by inexperienced and unskilled people in lapidary, precious stone setting, jewelry constructing, and plating processes.

Participation in gemology courses will help inexperienced artists to create exceptional pieces. The presence of a gemologist counselor allows skilled artists to provide a unique and eye-catching product.

What is your advice to gold, ornament, and jewelry designers?

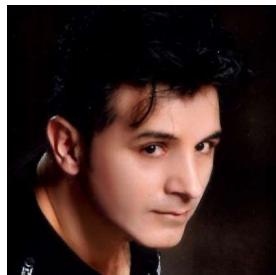
My first advice falls into two parts: acquiring the construction process and communicating with notable international designers to follow the works. Exploring more designs (not duplicating) will help flourish and develop imagination.

How do you anticipate your future outlook? What are your goals?

Providing dynamic and productive cooperation with artists of different fields and blending their arts with gemstones are long-term goals, I hope to come through.

Would you mind mentioning your last point?

I am grateful to Amiran Holding Company for supporting artists and introducing them to the world, despite the complicated situation of Iran. This invaluable opportunity promotes artists' motivation and the chance to co-operate with international artists.



MEHDI ARZ PEYMA

Artist Resume

My name is Mehdi Arz Peyma, born on 9 February 1962. I have engaged in painting at the age of 13.

Background and Experience:

I am graduated from Khorasgan University, Isfahan, with a degree in master of architecture.

Professors and Resume

Mr. Ziaedin Emami, Modern Art stylist

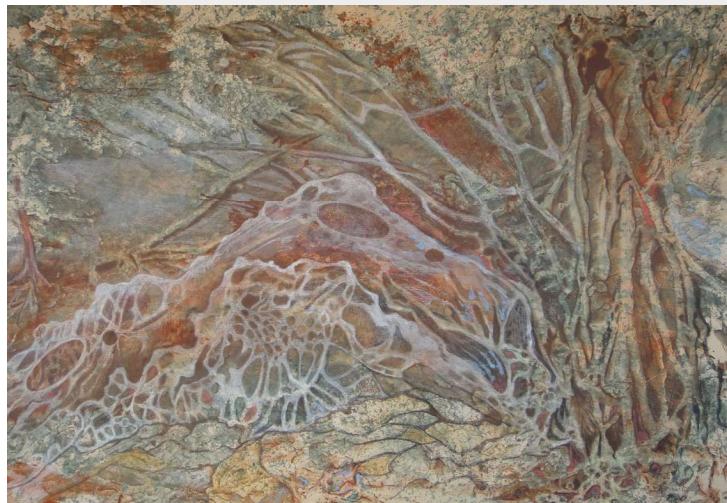
Exhibitions:

The collective exhibition in Palestine, Saba and Ehsan painting gallery in 2018

The individual exhibition in Saba gallery in 2018



Work Name: Evolution
Method: Abstract
Technique: Acrylic on cardboard
Dimensions: 100*70



Work Name: Fossil
Method: Abstract
Technique: Acrylic on cardboard
Dimensions: 100*70

V.I.P



MARYAM ASLERAHIMI

My name is Maryam Aslerahimi, born in 1981 (40 years old). I involve in painting at the age of 28.

About me.

Background and Experience:

I have been to 14 collective and individual interior and exterior exhibitions. I won the bronze medal in the collective exhibition in Rome Gallery, Italy, and the gold medal in the collective exhibition in Milad Tower, Tehran.

Professors and Resume:

I have been involved in painting training with Ms. Raha

Mohseni Kermanshahi for eight years and continued painting with pencil, coal, and watercolor in Etod Institute under the keen eyes of professor Talebi.

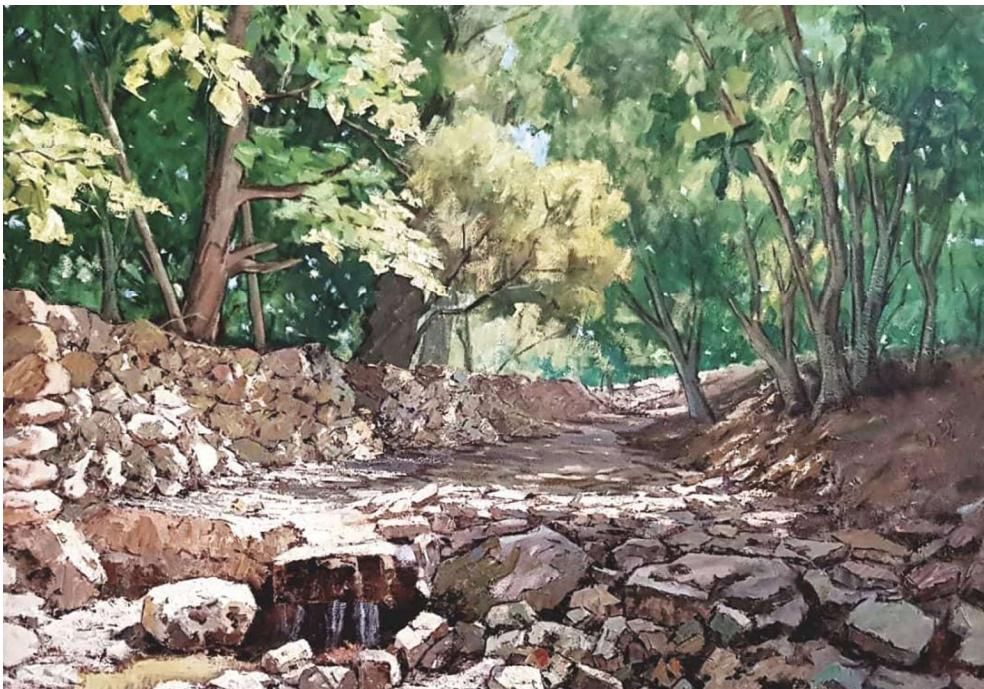
Exhibitions:

The collective and individual exhibitions in Rome Art Gallery, Italy 2018 and 2020

The individual exhibition in Rose in Winter Gallery, France 2021

The individual exhibition in Launa Sanat Gallery, Turkey, 2021

The collective exhibition in Milad Tower, Tehran, 2020



Work Statement:

Work Name: Dry river

Technique: Oil Color

Dimensions: 80*100

Bid Price: €500

21



MINA SADAT BANIHASHEMI SHAHROODI

Artist Resume

My name is Mina Sadat Banihashemi Shahroodi, born on 16 June 1984. My activity in graphic, Visual Arts, and art investigation started at the age of 22. Background and Experience:

Executing collective interior exhibitions in well-known Tehran galleries(as curator).

Teaching theoretical and practical art courses in the School of Arts and University

Caricature secretary of Shamseh conference in Tehran.

Graphic designer in several countries

Cooperation with TV, newspapers, and websites

Exhibition art criticism in Nogara monthly magazine

Participating in Saint Petersburg Academy in Italy

Participating in Art Fair Istanbul, 2021

Professors and Resume:

I finished my studies in Associates Graphic and Bachelor of Visual Arts with top marks and Master of Art Investigations in science and Culture University. I was a member of the National Organization for Development of Exceptional Talents at Alzahra University in a master course.

Exhibitions:

The collective exhibition in Arte Design, Tehran

The collective exhibition in the Museum of Qasr Prison

Art fair exhibition, Istanbul

Saint Petersburg Academy exhibition, Italy

The collective exhibition in Sa'adatabad Complex



Work Name: I Get rid of everyone and reach myself

Technique: acrylic

Dimensions: 120*120

Bid Price: €400



Work Name: I'm like running water

Technique: acrylic

Dimensions: 120*120

Bid Price: €400



SAMIRA BARANI

Artist Resume

My name is Samira Barani, born in 1983. I started to gather experience in painting, sculpting, and interior architecture at the age of 14.

Background and Artistic Experiences:

I started to learn about art and graphic in 1997 and acquired a handicraft b.a degree. I spontaneously passed an interior architecture course executed by Isfahan Art University and started educating in this field in 2015. Art is a strong chain in my life, and the establishment of my studio happened in 2010. My active studio becomes a place to train many artists and implementing orders and artworks events in decorative and artistic settings.

: Professors and Resume

My notable professors are Golbon, Mohammadi Rad, Kakhaki, a significant number of Isfahan art professors, Dr. Mirzai, and Jamshidi in the master course. I have occupied the position of teaching in Pazhouhan Institute of Higher Education since 2011 and took the position of judging team in interior decoration international exhibition from 2011-2018.

Exhibitions:

Individual painting exhibition in Isfahan Central Library in 2009

Participating in Pazhouhan Institute of Higher Education since 2011-2018

Participating in Isfahan woodcrafts international exhibition in cooperation with South Korea Embassy in 2017

Participating in collective exhibition of painting distances in Tehran house of artists in 2021



Work Name: women
Method: Conceptual
Technique: Wood Carving
Dimensions: 70x13x18 & 70x15x14 cm
Bid Price: €300



Work Name: The freedom
Method: Conceptual
Technique: Wood Carving
Dimensions: 45x30x15 cm
Bid Price: €500



SEYED SEPEHR BONAKDAR HASHEMI

Artist Resume

My name is Seyyed Sepehr Bonakdar Hashemi, born on 20 February 1983. I have involved in watercolor painting at the age of 14.

Background and Experience:

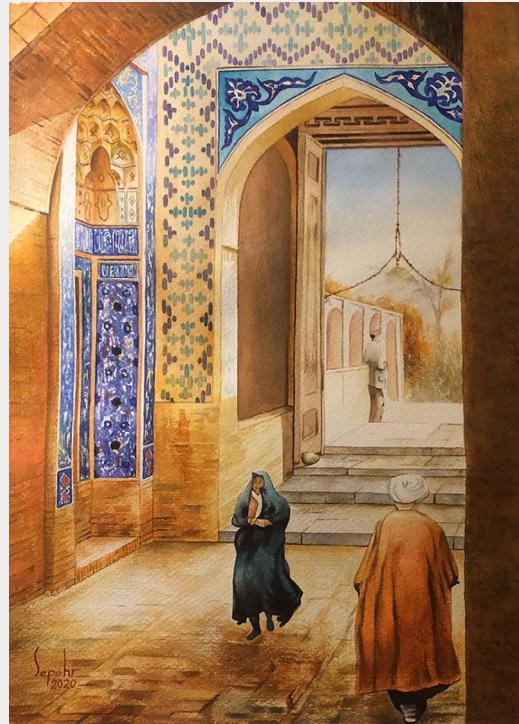
I have twenty years experience in watercolor painting on paper, oil color on canvas, airbrush on paper, pastel, and chiaroscuro however decided to continue watercolor painting professionally.

Professors and Resume:

I added to my experiences in watercolor and airbrush painting under the supervision of Mr. Zargar and Qorbani. I left over 70 paintings, and one of them is maintained in the Prestige Land Museum of Iran named Vank Cathedral.

Exhibitions:

Zaman Gallery Museum, Tehran
Negahen Gallery, Isfahan
Isfahan Municipality Library



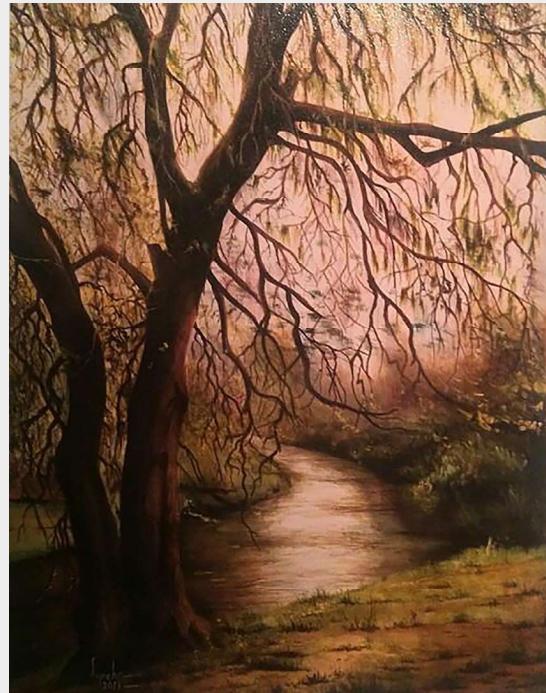
Work Name: Jame'a mosque, Isfahan

Method: real

Technique: watercolor

Dimensions: 30*45cm

Bid Price: €200



Work Name: nature

Method: real

Technique: watercolor

Dimensions: 30*45cm

Bid Price: €100



SOOLMAZ DEHYAEI

My name is Solmaz Dehyaei, born in 1988 and occupied painting at 27.

Background and Experience:

Designer

Painter in realism, photorealism, and hyperrealism styles

Teacher of various techniques including chiaroscuro, colored pencil, pastel, and plaster

Professors and Resume:

Participation in various collective exhibitions, including:

Bandar Abbas painting exhibition, 2019

Milad Tower blue sky exhibition, July 2020

Milad Tower blue sky exhibition (the second run), January 2020

Tor Studio visual arts exhibition, Isfahan, February 2021

Launa Sanat Istanbul February 2021

The visual arts International exhibition in Tadzio Gallery, Ukraine, May 2021

Painting exhibition in Miami September 2021

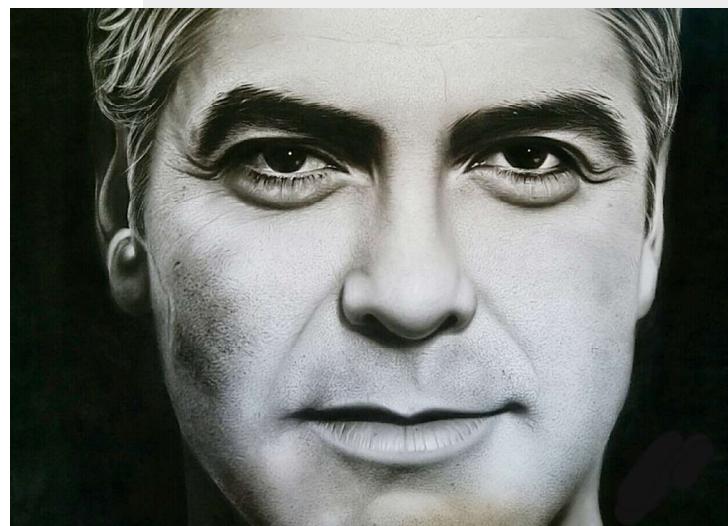


Work Name: Shaghayegh

Technique: Colored pencil

Dimensions: 20*30

Bid Price: €500



Work Name: George

Technique: Charcoal

Dimensions: 50*70

Bid Price: €300



FERESHTEH DIDEHVAR

My name is Fereshteh Didehvar, born on 3 February 1993. I have been occupying in painting since the age of 25.

Background and Experience:

In Technical and Vocational Training Organization, I get trained in all painting courses, including watercolor, pastel, chiaroscuro, oil color, etc.

Professors and Resume:

I have been training under the supervision of Ms. Sanaz Navab Akbar and am honored to acquire high-grade degrees. I was a painting teacher in kindergarten too.

Exhibitions:

The collective exhibition on «Silk Road» subject matter Cooperation with Damon Art Group and Launa Art Gallary in Kadikoy, Turkey on 16 November, 2019.
The collective exhibition on «Isfahan» subject matter in Tamasha Gallery in November 2020
The collective exhibition on «colorful mind» subject matter in Tamasha Gallery in May 2020



Work Name: The truth of eyes

Technique: Crayon

Dimensions: 24*20

Bid Price: €120



Work Name: Poverty's childish face

Technique: Pastel

Dimensions: 50*35

Bid Price: €180



GHAZALEH FARAHANI KIA

My name is Ghazaleh Farahani Kia, born in 1989
I have engaged in designing stage costumes at the
age of 28.

Background and Experience:
I have the responsibility of designing stage costumes
for four plays.

Exhibitions:
I didn't participate in any exhibition.



Work Name: Mask
Technique: Collage
Dimensions: 40*29
Bid Price: €300



Work Name: Pattern
Technique: Collage
Dimensions: 28*37
Bid Price: €200



MELIKA GHORBANI

My name is Melika Ghorbani, born in 2000. I have engaged in graphics from the age of 15.

About me:

I was interested in art and decided to follow professionally, so I took advantage of my enthusiasm to acquire one of the top scorers in the National University exam.

Background and Experience:

Cooperation with photography and portrayal exhibitions

Cooperation with calligram and graphic software workshops

Exhibitions:

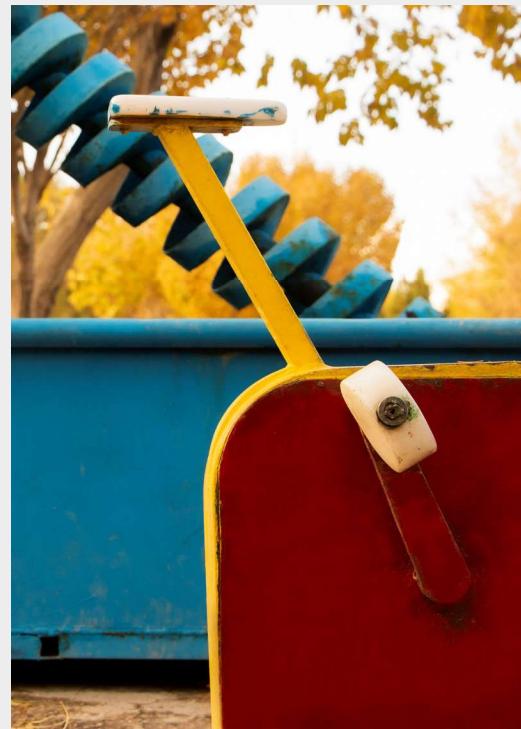
Portrayal exhibition in Negahe No Gallery in June 2018.

Photograph exhibition in Golhaye Davoodi Gallery in June 2018.

Visual Arts exhibition in Airik Gallery in August 2020.

Visual Arts exhibition in Ehsan international gallery in August 2020.

King of Season's photography exhibition in Central Library Gallery.



Work Name: Autumn
Technique: Digital photograph
Dimensions: 70*50
Bid Price: €70



Work Name: Wave
Technique: Digital photograph
Dimensions: 70*50
Bid Price: €70



MARYAM JAFARI

My name is Maryam Jafari, born in 1986 December 21. I am specialized in designing gold and silver accessories and started at the age of 30.

Background and Artistic Experiences:

Since childhood I have been interested in art, painting, and handicrafts, and I tried to flourish my abilities by participating in various courses. I have ten years of experience in designing and packing after graduation and passing graphic courses. I found out that my emotions are well-matched with designing gold Jewelry accessories. Working in an institution and the goldsmithing workshop provides the chance to present my brand, MIAMOND JEWELRY. Make well-known my brand is one of my most important goals.

Practice makes perfect, and I believe in the sentence.

Spinas Palace international jewels and gold exhibition was one of my brand's history



Work Name: DESIRE EARING
Method: Calligraphy
Technique: Sawing
Dimensions: "5*2cm
1.5*1.5cm"
Bid Price: €60



Work Name: SUN & PEARL
Method: under ground
Technique: "Cutting and bending,
Elephant Rider"
Dimensions: "Ring Size:54
overall length and width 2.2*3.7cm . Coin diameter:about2.2cm.pearl
diameter:about1.7cm."
Bid price: €50



INTERVIEW

SAMIN HASAN NEJAD

Would you place present

Socrates claims we do not train but remind others of their capabilities. Better to say human beings are born with words, and step-by-step, they will recall them. I was grown up with a love of clothing design, and the surrounding environment flourished to my abilities. After graduation in clothing design, I took the teaching position for five years then pursued my studies in art investigation to be a faculty member at Almahdi University. I played a significant role in fabric printing, costume designing, clothing design for organizations, developing various brands, investigating art, and publishing articles in the last six years.

You are a Ph.D. student and the chairperson of the art department at Almahdi University. When did you find your interest in art?

I believe that my enthusiasm for art was a quest that developed my artistic dimensions, and I discovered it during my childhood.

What is the aim of your workshops and competitions?

I have the responsibility of raising my students'

creativity. Due to the shortage of resources in Iran, these workshops and competitions provide opportunities to create new ideas. The unique designs offered by Iranian students illustrate the potential of these talented figures. The well-known brands will change the fashion world if they explore brilliant Iranian students.

What is the outlook of clothing design for students? Can you revive the national clothing identity?

Food is the first demand of everybody, followed by clothing, and it signifies the unlimited demands for clothing design. The brilliant outlook of this field is undeniable due to people's desire for fast fashion. The evolving fashion industry promises an uplifting future. Each person is appreciated to develop a brand or co-operate with the manufacturing companies to provide the required items. Unfortunately, many people head toward clothing design for no good reason except for providing an excellent title to their biography. This unpleasant process has no relevant result but ruining the Iranian identity.

Can art help flourish mental maturity?

Let us say can mental maturity help an artist to create an immortal work? Because an artwork comes into being thanks to mental maturity, I believe that art

creation follows the five steps: intuition, information process, mental designing, environment understanding, work, or artwork.

Are your viewpoints on artwork commercials?
Art presents straightforward action, and art is the stimulus of industry innovation. On the other hand, the industry released art from superstitions, hallucinations, and false inclinations like religion to develop beautiful artworks that concentrate on developing and transforming human beings' physical and spiritual dimensions. They are a way to perceive the universe, aesthetics, the meaning of life, and the wholeness of life.

What is your primary domain?
I am engaged in feminine clothing design.

What is your future outlook?
An artist has to commits to rules, so art has the duty of human development and perfection, and I hope to accomplish my duty correctly.

What are the most impressive leading elements in art?
Art strengthens the spirit and becomes a communicating tool to provide permanence and gentle persistence. Art is the salvation that relieves pain and suffering and invites freedom.

What are the obstacles you encounter? How did you overcome them?

There are many obstacles, and the main challenges for a clothing designer are the shortage of rules for mass production and the prevention of replication. The need to support art and industry is inevitable while there is a big gap between designer and manufacturer. Budget shortages and their obstacles will frustrate designers.

The bottom line

Muccia Prada announces that you may dress a gorgeous clothing but feel no power however be dressed like a sluttish child but feel the power.» Attractiveness and power are mental characteristics, not what you wear. Your clothing is not supposed to make you another person. According to Muccia Prada's sentence, you will become an influential person in clothing design provided to have a powerful mind.

www.parsforte.shop



INTERVIEW

FATEMEH HAJI KARAMI

Would you mind presenting yourself?

My name is Fatemeh Haji Karami born in 1983 in Isfahan and occupied in painting and visual arts at the age of 16 and professionally in 2011. I pursued miniatures academically, and 5 years later made familiarize myself with accessory designing. At present, I am engaged in three kinds of arts.

Which one of these arts is your primary focus?
I have taught visual arts for ten years; however, miniatures are my personal and professional activities. I did my best to offer practical works; that's why I am involved in jewelry and accessory designing.

Would you please explain the obstacles on the way of fewer known arts called Papier Mache?

Papier Mache is an old and noble art employed in a significant number of countries, including Iran. It consists of paper pieces and bound with paste and glue. Papier Mache was flourished during Safavid and Qajar Eras; however, it slid into obscurity because of the expenses and distress. Fortunately, the art has been



revived in recent years. I and some colleagues revive Papier Mache in 3 past years successfully.

Can art help flourish mental maturity?

Art is supposed to keep a safe distance from superstition, hallucination, and false inclinations to make the soul mature ideally. The artists' gentle soul is committed to morals, and it develops provided to select a proper way and take a perfectionist outlook. The artist is the narrator of images and learns non-stop.

What is your primary domain?

I prefer to use my potential in designing accessories due to my interest in doing practical artworks. We know that our clothing affects others' judgment and viewpoint, so we select some items to display our inner personality and lifestyle. Accessories are accompanied by clothing and become an inseparable part of fashion to look gorgeous; then, I took the chance to present my artworks independently.

What are the motivational elements on your way?

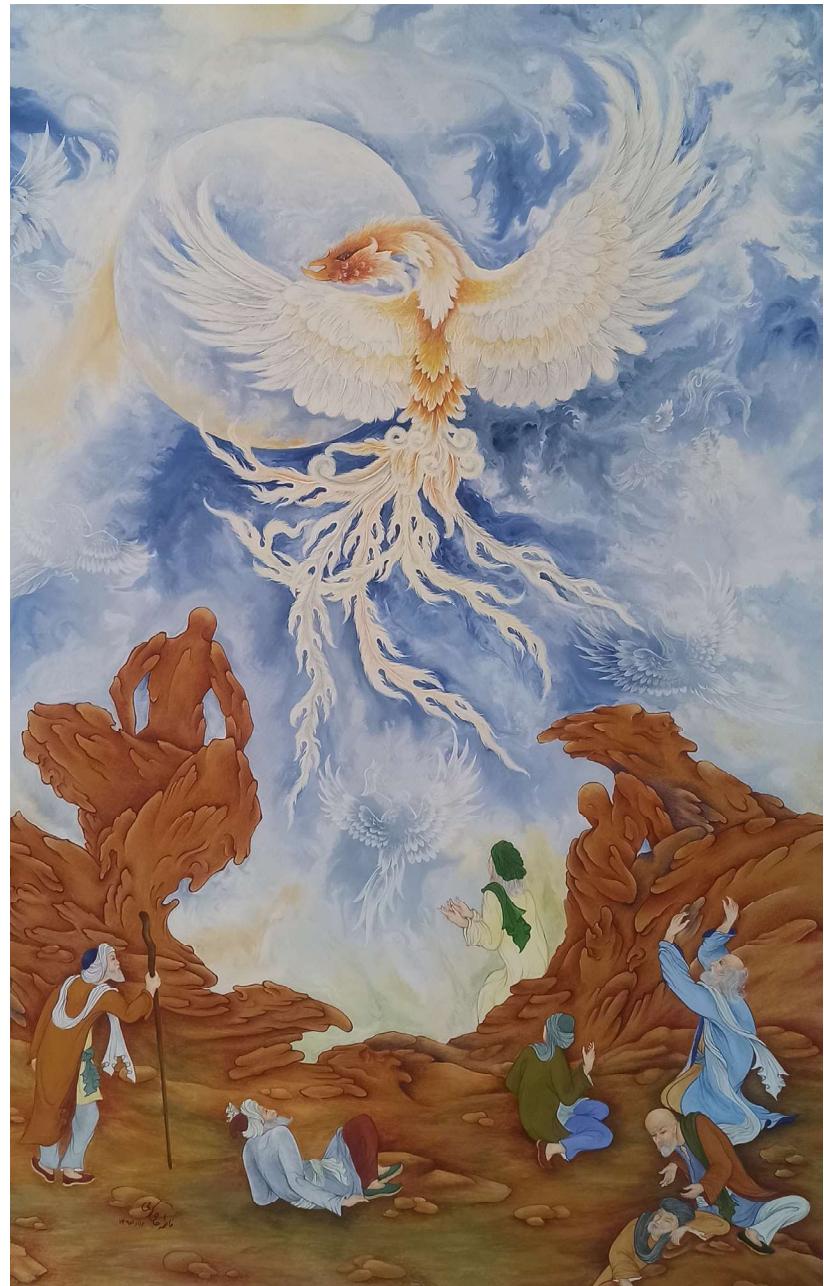
I strive to elevate my country's culture and art and make my art accessible to different social classes by offering more variations.

What are the obstacles on your way?

Artists encounter many obstacles, including economic problems, the absence of art space to represent beliefs, and people's attitudes; however, I would spare no effort to achieve my goal.

What is your future outlook?

Without any doubt, human beings try to progress. Art is designing, and designing means learning, working, and achieving beauty and aesthetics.





ROBAB JAFARI

Artist Resume

My name is Robab Jafari, born in 1967. I have drawn to visual arts at the age of 24.

Background and Experience:

In the past ten years, I involved myself in painting teaching and devoted a book to represent my works. I acquired several certifications of appreciation.

I started painting in art institutions in 1992 and graduated with a visual arts degree from an art university in 2007.

Participation in several collective and individual exhibitions

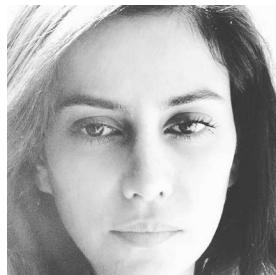
Executive director of Baran collective painting exhibition



Work Name: The turquoise vase
Method: Real
Technique: Oil painting
Dimensions: 20 * 30
Bid Price: €100



Work Name: May the evil eye stay away
Method: Symbolic
Technique: Oil painting
Dimensions: 80 * 60
Bid Price: €150



AFSANEH KAMANDI

Artist Resume

My name is Afsaneh Kamandi, born in 1989. I am graduated with a BA degree in art and involved in the field at the age of 25.

I have started photography at the time of the student Theater festival and focused my attention on social subjects. I believe that each photograph demonstrates the lifestyle of various social classes. It is the chance to record an unrepeatable and thought-provoking moment. Art removes the boundaries, and every photograph can convey the voice of a human being across the world.

Background and Experience:
The photographer of Theater Festival, Alborz Province, 2016
The photographer of the Fajr International Theater Festival
The photographer of Medea play at the Independent Theater Saloon, Tehran

Exhibitions:
The collective exhibition, Turkey, 2019



Work Name: Lady
Technique: Portrait
Dimensions: 21*15
Bid Price: €100



Work Name: Silence
Technique: Portrait
Dimensions: 21*15
Bid Price: €100



INTERVIEW

MEHRDAD KHATAEI

How and when did you develop your career?
Entering the art and Technical School in 1990 was the start of my professional activity. I selected miniatures under the supervision of Mr. Mohammad Bagher Aghamiri and continued my education to the postgraduate level. My father was a great artist and helped me to learn sculpting and designing.

The idea is a crucial element to demarcate an artwork; what are the influential elements in your works?

As mentioned above, I practiced miniatures or Persian miniature during school days, although I ignored it later, it became an inseparable part of my works. The essential role of introverted cinema and the author of Eastern Europe and Russia is undeniable in my artworks. In this kind of cinema, the executive makes an unbelievable value to all images and selects them carefully. These images, the development of new tools, and entering the field of gravure in 1999 characterize my works.

What are the themes and topics of your art?

I choose different things then investigate them sincerely like the glass rooms, Made in Chernobyl, Doom, and Crib. These projects reflect human society critically. For instance, the number four reactor in the Chernobyl series symbolizes a big society, not merely the Chernobyl. Worth mentioning that traveling to a specific country or consulting with the relevant embassy in Iran was necessary to acquire more information beyond the books and essays.

Do you have a unique style? Does it change during the time?

I think it was answered above. According to my personal experience in Persian miniature, the answer is positive. The Herat, Tabriz, and Isfahan Schools paved the way to the birth of my works.



You established the first printing studio at Tehran university; please elucidate the challenges.

Yes, it was a challenging way! As you said, the first printing studio was established in 2001, and my efforts continued to update other site's standards. Letter writing is an indissoluble part of the government organizations to confirm tiny changes, and I have been writing many letters in the last -20years to provide a relative standard in this studio. The studio is equipped with advanced printing devices, various handheld printers, air conditioners, and immunization tools. So let's confess that the Fine Art College is equipped you to my efforts. I furnished the International College of the Fine Arts printing studio of the University of Tehran in Kish Island.

Do material and technique matter? What are the selected techniques and materials of your artworks?

Then the answer is negative, and the technique is not essential. I do not accentuate technique, but the worldview and unique mentality of an artist who may benefit from a utopian, realistic, fantasy, and dark, are considerable. I emphasize the details of miniatures due to the long experiences in this field and its techniques. Gravure has to do that because of its high technical potentials in the creation of a work.

You have been to a significant number of international exhibits and events and acquired many prizes and honors, so what are the effects of participating in the exhibits for branding and presenting an Iranian artist? What level is required to be able to participate in International Events and exhibits?

I participated in many international exhibits, including Italy, Germany, Russia, Spain, Japan, and America. The opportunity to know brilliant international artists helped me to introduce Iranian arts. During the 2010s, I was nominated to receive the prize in Italy, and the judging team was surprised to hear about this art in Iran. I am well-known in Madrid design clubs, and my artworks are presented to art lovers, which is heartwarming. The clear answer is yes; the artist must be branded, so creating connections with other countries due to the provided limitations is necessary. Some of the young artists send the initial and primary works to the

international exhibits. It is recommended to be patient and send the best works.

The artwork might be influenced by the mental and biological condition of the artist. Must it be interpreted as the artist likes, or is the audience free for interpretation? The artworks are influenced by the lifestyle and mental condition of an artist. However, the audiences at each corner of the Universe are welcomed to interpret the work according to their mentality and life condition.

Do you believe in academic education? Does it improve artistic skills?

Academic education does not influence an artist's work as nobody asks where and what does Tarkovsky study. What matters is the artists' efforts to increase their knowledge and understanding of the surrounding environment.





MAHIN TIANI KHIABANI

Artist Resume

My name is Mahin Tiani Khiabani born in 1967 and took the first steps in painting when I was 14.

Background and Experience:

I'm an Iranian artist (visual artist-painter) living in Tehran who was accepted in the industrial design field offered by Tehran University. Due to my enthusiasm for painting, I decided to change the way to learn art persistently. I benefited from a significant number of Iranian forerunner painter's knowledge and experience, then enjoyed the chance to execute several individual exhibitions in Iran, participate in collective interior and exterior exhibitions, and publish some of my paintings.

Professors and Resume:

Educating at Cavendish College, England
Participating in professor Abbas Katouzian classes
Participating in professor Manouchehr Motabar
Participating in Academic Center for Education, Culture and Research classes
Soureh Home classes
Gaining experience in designing and painting
Cooperation with Atlas Company

Exhibitions:

Art Prize (Michigan -America)
Linda Farrel (Paris -France)
Bakran Group (Saint Petersburg -Russia)
Amiran Gallery (Rome -Italy)
Art and Antique Fair (Istanbul- Turkey)



Work Name: Unknown World

Technique: Oil color

Dimensions: 100*70

Bid Price: €500



Work Name: Boats with no Crew

Technique: Oil color

Dimensions: 50*70

Bid Price: €300



LADAN LATIFI MAYBODI

Artist Resume

My name is Ladan Latifi Maybodi, 29 years old. I have been occupying in gold and classic jewelry design since last year.

Gold and jewelry caught my eyes when I was a little child. Stones energized me, and my curiosity and interest in jewelry pieces tempted me to participate in diamond grading and jewelry designing to familiarize myself with crystallography, crystal healing, gold, and jewelry history. I take advantage of unique and fascinating items to give birth to an outstanding design.

My activity in jewelry design dates back to last year. I benefit from combining classic, Victorian, and Edwardian themes with modernity to create a chic and splendor design.

I passed diamondology and diamond grading courses 12 years ago and continued education in stones and gold and jewelry history to play a role in the field.

Exhibitions:
Iran Vexpo



Work Name: Rainbow Colors
Technique: Classic design (handmade)
Dimensions: A4



Work Name: Sun heart
Technique: Classic design (handmade)
Dimensions: A4

V.I.P



MAHBUBE KHOSHNAZAR

My name is Mahboubeh Khosh Nazar, born in 1987. I have involved in painting at the age of 20.

About me:

Background and Experience:

Painting workshop execution on Nature subject in Nature Week, 2019

Teaching painting and designing in institutions since 2015

art exhibition

Short term designing course with Mr. Khatai

Exhibitions:

The individual exhibition with Dark Moon subject in 2016

Participation in over ten collective exhibitions since 2015

Participation in five collective exhibitions in Canada, France, and Turkey international site

Participation in Istanbul art fair, 2021

Professors and Resume:

Cooperation with Mr. Reza Hassani for six years in Javid



Work Name: Apple tree in blossom
Method: Impressionism
Technique: Oil painting
Dimensions: 60*80

V.I.P



Work Name: Red blossoms of pomegranate trees
Method: Impressionism
Technique: Oil painting
Dimensions: 60*80



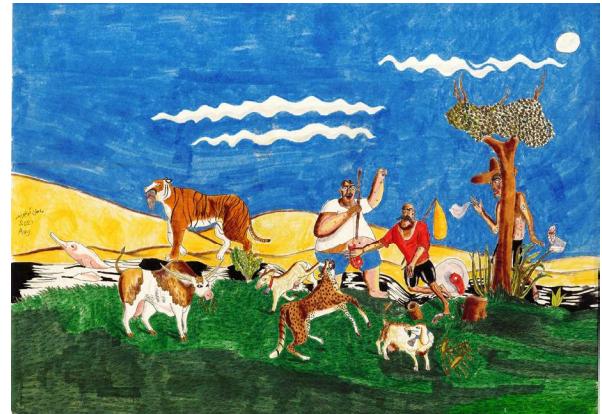
INTERVIEW

AMIR MAHAN KOLIVAND

When did you start painting, and what was the leading element? I appreciate you too and am glad to talk with you. My name is Amir Mahan Koulivand, 12 years old born in Boushehr Port. my parents are not local to the city that's why I travel most of the time and experience living in various cities.

How do you choose the idea for a painting?
As soon as I could hold a pencil in my hand, I started to paint. I cannot remember any vivid memories; but, my mother keeps most of my paintings. I never learned painting and sculpting academically; however, my family and sibling are art lovers, and watching their artworks is pleasurable. I take advantage of painting to visualize my stories, and even in my English Teaching School, painting the perceived concepts was a technique to show the learned topics, which pleased my teachers.

How do you choose the idea for a painting?
I'm interested in traveling, visiting people, and exploring their cultures. I devote at least 2 hours a day to discover travel literature and history. The Tin Tin books increased my enthusiasm to learn about other countries and display the human beings' and animals' life stories according to the information acquired from nature and



the life of people. Then I started painting for fear of forgetting them in that writing is challenging for me.

What are the critical elements for your paintings?

My paintings are affected by the surrounding environment, travel experiences, observations, known people, and the read books. once upon a time, I painted wild animals, and I went through whatever pleased me, such as nature and villagers.

Do you follow a particular painting style?
The answer is negative, and my paintings are highly

different; most of them belong to a period that I didn't know what painting style meant. I can find some relationships between my paintings and the great painters' Cubism and abstract styles nowadays. At present, I know great painters and explore their works; however, I paint whatever I like, and benefits from various tools, so painting style is not very important for me.

How many hours a day do you paint or sculpt? how do you manage time to prevent educational interruption?

I paint and sculpt 6 to 5 hours a day. I was educated in Georgia for two years and then decided not to participate in my classes but passed exams successfully, and I did. My priorities include piano playing, learning German, book reading, sculpting, and painting at home. as my goals are clear, I believe going to school will interrupt my painting and waste my time in that I'm not interested in schooling and learning maths.

Who are you painting incentives?

Anybody who sees my paintings and enjoys them will encourage me. they send me more energy for painting; however, my painter and sculptor uncle, grandmother, and my parents' viewpoint mean a lot to me.

Are you interested in other artworks or activities?

I learned how to play the piano For seven past years, , and it is pleasurable to me. I play it along with painting; in other words, I create stories for my paintings and compose music.

Have you ever take parts in an art exhibit or student art competitions?

I participated in Kerman and Isfahan international art festivals and student art competitions. Still, I didn't succeed because most competitions and exhibits invoked a particular theme, and I painted respective to the chosen topic. I cannot limit my thoughts.

How much painting can help to flourish mental maturity?

Painting is not only a hobby but a must, such as eating. I believe painting plays a significant role in showing the well-being of all creatures. I'm not an artist and have no idea how it can help to flourish mental maturity.

Imagine you are supposed to select either painting or sculpting or music playing, which one is your priority and why?



I like all of them, but painting is more enjoyable.

Do your artworks follow a business aspect along with a creative result?

Absolutely not. I like my artworks, and they are a member of my family, I live with them, and the story characters play a role in my daily life to help me.

What is your prospect for the future?

I look forward to better and more paintings and depict my comic strips.



SALAHADDIN MAHMOUDI

My name is Salahaddin Mahmoudi, born on 27 June 1995. I started my activity in photography in 2018 at the age of 23.

Background and Experience

Participation in Salas first national festival and winning the prize of an eminent person
Participation in interior and exterior exhibitions, including Turkey

Professors and Resume:

Short-term online courses were a chance to familiarize yourself with photography and take advantage of the professors' works to take photographs. My relevant certifications are issued by the Non-profit Higher Education Institution and Danesh Gostar Communication Institution.

Exhibitions:

Luna exhibition, Turkey
Airik exhibition, Tehran
Gerakinka exhibition, Tehran
Next Gallery exhibition, Turkey
Tokyo exhibition, Japan



Work Name: Suffering in face
Method: portrait
Technique: Focused
Bid Price: €250



Work Name: Kurd Girls
Method: Documentary
Technique: Focused
Bid Price: €350

V.I.P



SIMA MAHMOUDI

My name is Sima Mahmoudi, born in 1992. I was involved in painting and graphics at the age of 18.

About me:

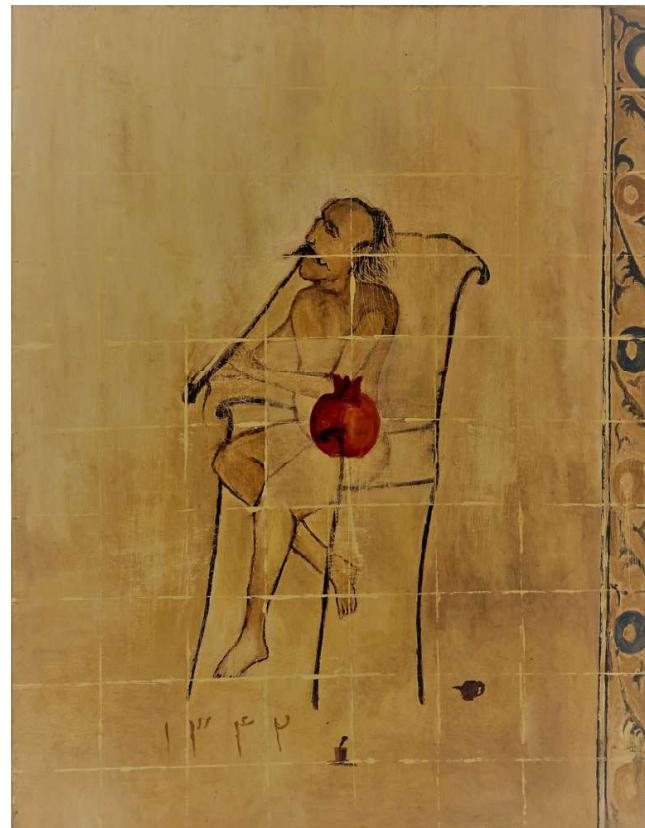
I have a diploma in graphics issued by the school of art, then graduated from Sepehr Isfahan University with a BA in painting. I participate in various individual and collective painting exhibitions and am educating in fashion design and manufacturing now. Preserving the last generations' works means a lot to me. Digital art's identity is displayed in a new way in the individual exhibition with the Legacy of design subject matter.

I trained under the supervision of elegant professors including Mino Iranpoor, Reza Tehran, Muhammad Ali Farokh Nejad, Dr. Alinejad, and Abdollah Nasirian.

Exhibitions:

The individual exhibition in Manouchehri Gallery, Isfahan
The individual exhibition in Tamasha Gallery, Isfahan
The collective exhibition in City Centre, Isfahan
The collective mural exhibition in Farshchian Gallery, Isfahan
The collective exhibition in Tamasha picture gallery, Isfahan

Work Name: role memento
Technique: Oil color
Dimensions: 30*40



V.I.P



FATEMEH MIRZAEI

Fatemeh Mirzaei, 33 years old, has been involved in jewelry design in the last year. She has been making gold since 2018 at Shiraz Tala Fonoun Complex. Ms. Mirzaei succeeded in building her brand and take a position in jewelry design. The last year was a critical point in her life. She took a chance in designing at Tehran Tala Fonoun Complex and handmade jewelry design and perspective under the supervision of Ms. Hedyeh Khosravi and Ms. Melika Etemadi, respectively.



Work Name: moon of madagascar
Method: jewelry
Technique: watercolor rendering
Dimensions: A4
Bid Price: €100



V.I.P

HAMED MOOSAVINEZHAD

My name is Hamed Moosavi, born on 6 April 1984. I have involved in photography at the age of 20.

Professors and Resume:

Execution of photography courses for reporters

Execution of the first charity for a photography exhibition titled «The Lost Expectations» for the benefits of the Northern Khorasan earthquake victims, 2017

Execution of the first charity for a photography exhibition titled «The Kindness Flood,» 2019

Execution of several provincial competitions and festivals

Tajik photo art international photography festival, 2018, Tajikistan

Victor Polansky international photography festival 2016, Kyrgyzstan

Khayyam international photography festival, -2015 2020

HIPA international photography festival, Emirate, 2014

Professors and Resume:

Mr. Darioush Oranous Bakht

Exhibitions:

Online photography international exhibition, 2020, Italy

Online photography international exhibition, 2021, Italy (coronavirus pandemic)

The kings of seasons photography exhibition, Amiran Art, Isfahan, 2020

Vaqfeh collective exhibition, Tehran, 2020

The persistence and resistance photography collective exhibition, 2016



Work Name: The flow of life
Technique: photography
Dimensions: 70*50
Bid Price: €500



INTERVIEW

HAMED MOOSAVINEZHAD

It's a pleasure to host one of the successful photographers of Iran, Mr. Hamed Mousavi Nejad, who possess uncountable honors in photography. Would you mind introducing yourself to familiarize our audiences with you?

When and how did you enter the photography world? My interest in the recording of personal perspective dates back to many years ago to my teenagehood time. In fact, my activities in chiaroscuro were the rising point to enter the art world. Some years later, I engaged myself in oil painting and benefited from colors in my works. I continued my artistic activities until the birth of cell phones equipped with was a practical option, a camera. It allowed me to record my desirable personal views of the surrounding environment and offer them to my relatives. I had an opportunity for an external trip in 2013, and I believed I should take high-quality photographs in distinctive geography, so I decided to prepare a camera the night before my trip.

I recorded many photographs with my first camera, and success in national and international photography competitions encouraged me to pursue photography earnestly. I did my best to promote my knowledge in photography and improved my works' equality by observing photographs of notable photographers, participating in photography courses, and endless studying and practicing.

What is your goal of taking photographs?

Photography fills my body with pleasure and indescribable joy. Indeed photography boosts my delicacy, concentration, and sensitivity to details and the surrounding environment's beauty. I am happy to record and share my perspectives with others and



offer them a positive sense. I look forward to having a considerable effect on the universe and human beings by recording and presenting my attitudes.

Do you follow a particular style in photography? Does it change over time?

Most times, I am involved in nature photography, and it is worth mentioning that wildlife photography navigated me to take professional photographs. I have acquired unique, lovely, and exciting experiences in recording wildlife photographs. wildlife photography genre works in national and International festivals provided me with success and intensified my eagerness to tour in nature, camouflaging, waiting, and recording photographs of wildlife in migrating birds.

The chance of living with people of different nations across the planet and unavoidable social relationships invited me to experience documentary photography. I tried to crop and focus on particular points and less-considered social messages in daily life and highlight them so tangible to attract audiences' attention compellingly and differently and bring these concepts into the center.

Many festivals and exhibitions have been the host of your works, which one of them is more appealing for you?

I prefer a collection of photographs that ordinary people cannot see its frame, visual effects, and the intended concepts of a particular topic. I handpick photographs that possess excellent compilation, lines, points, rhythms, motion, proportion, proper balance, harmony, and the power of conducting content to involve audiences' mind and eyes movements.

You travel to various parts of the world with different geography and culture; do you think that artwork is under the influence of the mental and living conditions of the artist?

Certainly, the mental and living conditions of each person lead to personal attitude, perspective, and finally, unique and peculiar performance and influence. Living in any situation generates incomparable and extraordinary experiences. Artists and especially photographs are equipped with the arm of unmatched expert, technique, and perspective to offer their views, beliefs, and experiences to audiences. Sharing and illustrating photographs from an artistic viewpoint help people encounter new experiences and angles that never happened before. It is a fantastic event for human beings who live in unparalleled geography and situation.

Do you think that audiences are free to interpret an artwork, or it must be understood as the artist Desiree?

Art possesses mental nature, and it bears in mind. Art holds notable features, including metaphysical, mental, freedom, and liberation, so its limitation is meaningless. The goal of creating art is delivering a concept or meaning to audiences, and its cornerstone is imagination and creativity. Human beings are unique persons with unexampled thoughts, contemplation, experiences, and beliefs. Artwork's creator is a unique mind with unique properties which create a piece of art concerning his goals, desires, and knowledge. The uniqueness of the mind provides the possibility of reacting to artwork. Each person interprets the work according to their viewpoint, so the artwork comes into being to challenge the mind and tap at the audiences' aesthetic sense. Artworks are the products of a free and creative mind so that people can interpret them personally.

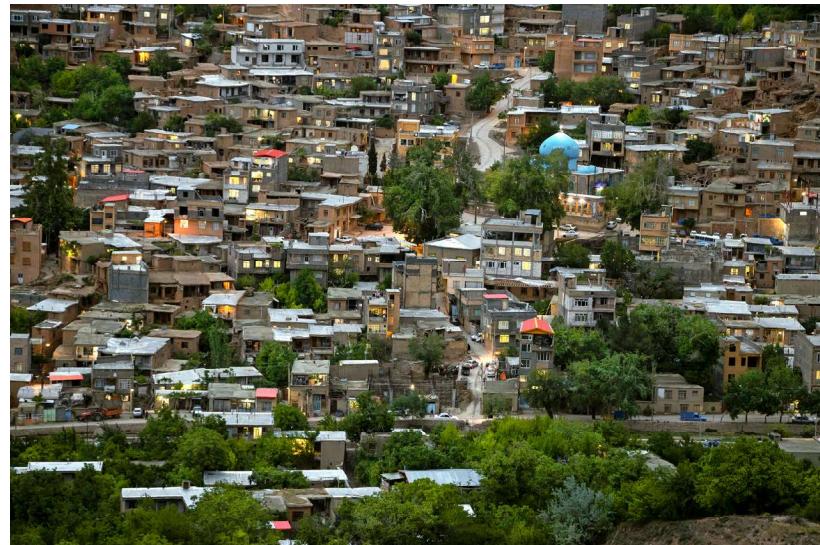
What are your favorite activities except for photography?

I believe that different art fields have similar roots,

birthplace, and extraordinary features, and the interrelationship connections please and affect me to see, investigate and explore them. I have many experiences in designing, painting, documentary director, music, speech, rhetoric, and narration.

What is an impressive artwork, and what are its features?

I think that the backbone of human beings is feeling and emotion, and perception and appraising these features affect the creation of an impressive piece of art. Artwork should the results from the artists' emotions to influence the audience's senses. A famous Iranian proverb says, « whatever comes out of heart no doubt appeals to the heart.» Everybody is equal with a viewpoint, looking, and opinion, so human beings are different in interest but the same in emotion.



Would you please elaborate on your art and artistic style as a conclusion?

My artworks impinge upon my thoughts, beliefs, experiences, aesthetics, views of the environment, social and cultural issues, technical information, inner feelings, and personal goals. I do not follow a particular style due to the factors mentioned earlier. It is worth mentioning that the works of the world's notable artists have inspired me with different styles for photography and other artistic activities. This inspiration includes an expansive domain as great as the world, God's beautiful nature, earth, sky, and whatever I live across.



INTERVIEW

DANA NEHDARAN

How and when did you enter the art world?
My grandfather was an antique dealer, and my uncle was active in oil color painting in his teenagehood before he stepped into the path of engineering. I can remember that gazing at his painting was enjoyable for me as it is still. Nothing was more magical than his brush and oil box. my enthusiasm for painting tempted my mother to enroll me in Mr. Hassanpour's painting class. Due to my talent in painting, I found myself in oil color painting class, and the magical box was mine, an unequal pleasure to sit the sky on my canvas. I felt it took too long to join my painting class on Mondays and Thursdays to depict a unique work.

I was sure I would be a painter; however, the school counselor advised me to choose math instead of graphics. Art was beyond everything for me. in a family gathering, my aunt's husband, who is graduated with a Ph.D. degree in geology in France, told me that an art diploma is not as valuable as math; forget about art. I, a 13 years old teenager, was afraid of his look and tone of speech. The next day I persuaded myself to educate in math, although my mother told about doctors who never played a role in medicine but painting. wasting my time on differential, trigonometry, and integral is an endless regret after 26 years

After high school graduation, I prepared art books for the entrance exam, and learning about Cubism School filled my body full of joy. None of my friends or family



members knew about the two-stage art entrance exam, so I lost the chance to participate in the second stage. However, I took a chance on a carpet; what a strange world it is. The following year I entered Shiraz Soureh University. I couldn't believe in acquiring top marks for painting and learning art history.

What sources differentiate your work?

The significance of the idea is undeniable, although it may go to the margin sometimes. For instance, portraits have been an excellent subject, but a different viewpoint will differentiate them.

What are the topics of your artworks?

I am inspired by art history, old photos, the surrounding environment, chemistry, and psychology. Indeed, my future inspiration will be different, as body hormones are changing.

What is your painting style? Does it change over time?

I believe that living in the postmodern era is a reason to benefit from this style; however, I am not sure about my painting style.

What are your dominant techniques and materials?

My painting technique is oil color, and sometimes acrylic as a first layer that I used for 'My Mona Lisa' series. Iron, iron powder, resin, plaster, and metal papers, including gold, silver, copper, and aluminum, depict the 'Fe 26' collection. 'Fe26 symbolizes iron in the periodic table.

Do your eight collections focus on a particular subject?

Time is the theme of my works, particularly "Fe26" series. Painting comes into being according to chemical reactions in a direct relationship with time.

Which one of your works is appealing to you?

"Fe 26" series is fascinating; despite consuming considerable time, the result is surprising.

Are audiences free to interpret artworks?

The answer is both yes and no. I like the theory of the Death of the Author.

What kind of activities help develop painting?

Each second can help develop the painting world provided to keep a safe distance with cell phones to

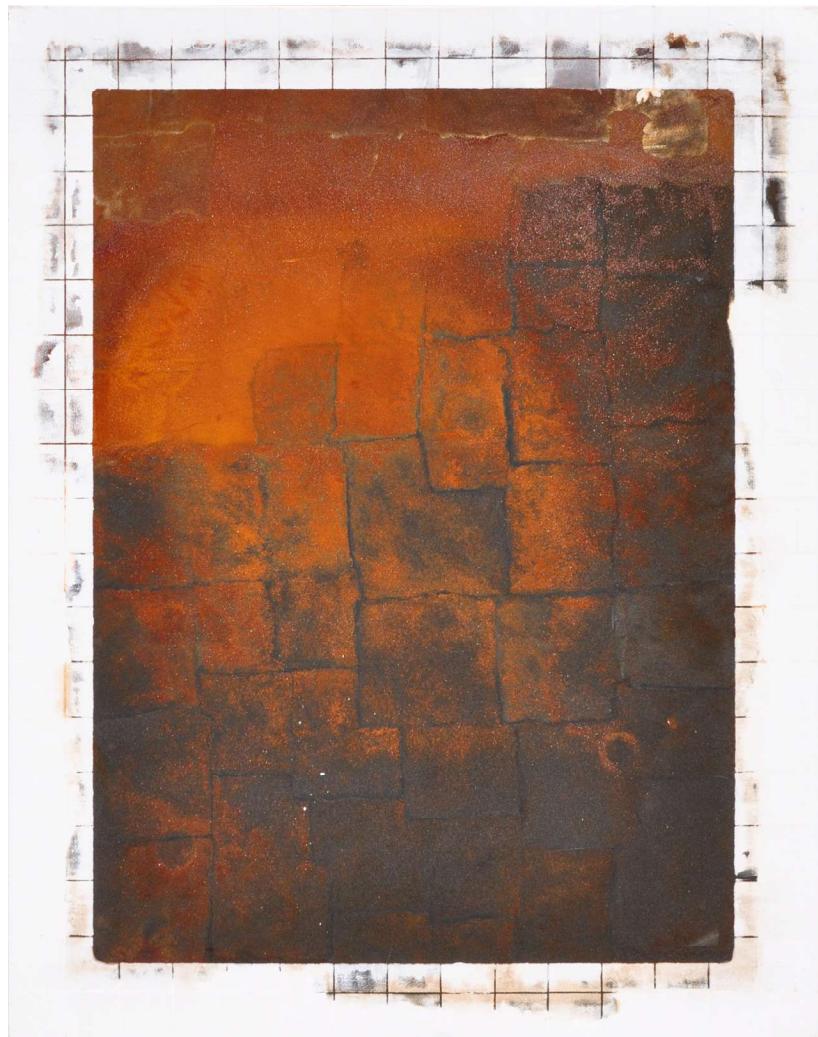
promote mental development.

Does art affect your life?

Graduation in painting offered me a better and more beautiful vision of life.

Do you believe in academic education?

The perfect vision was a gift dedicated by the university, a place to deepen perspective.





INTERVIEW

DARYUSH NEHDARAN

It's our pleasure to host Mr. Darioush Nahdaran, the Nikon photo contest prize winner in 2015. Would you mind presenting yourself and explain how and when you stepped into the photography world?

Although I was suffering from poor eyesight in childhood, I made my mind to avoid wearing glasses. The blurry and ambiguity of my childhood world continued into teenagehood. Using my grandfather's camera, a powerful leading element to guide me toward photography, suddenly make my world clear and vivid. When I was in sophomore year, one of my instructors named Alireza Shahbazi, asked us to take 36 photographs with an analog camera to evaluate the class's level. After investigating my photographs, he advised me to print the photographs and participate in contests to win the top-ranked positions due to notable abilities. I became a reference to answer my classmates' questions. The support and encouragement offered by him promote my abilities. He advised me to continue painting as he believed my skills were owed to being a painter and photographer simultaneously. Let's admit that year 2004 was a critical time in my photography world.



Do you follow a unique style? Does it change over time?

I believe that fine art is my photography style to convey meanings.

Which one of your works is more appealing to you?

I prefer Shadow's life collection because upside-down seeing was fascinating for me as a gymnastic lover child. Handstand position is my favorite style which provides multidimensional views. By rotating my images, I try to give them an infinite meaning and

reevaluate the relationship between right and wrong, up and down, back and forth at the moment of this conversation. Like Hafez, allow each interpreter to have their understanding of the subject.

Does an artist's mental and living atmosphere affect the artwork, considering that you live in America?

I believe that artwork is under the influence of the artist's mental and living atmosphere. This inevitable process brings a profound impression, and I'm not an exception. The creation of the Tenderloin Shadows collection, which illustrates the homeless of America, displays the impression of living in a new country.

Are audiences free to interpret an artwork?

Audiences play a critical role in my artwork. As Molavi says, « everyone became my friend from his opinion» I attempt to offer multilayer works to allow audiences to interpret as they wish.



www.parsforte.shop



ELHAM NAMENI

My name is Elham Nameni, born in 1999. I have involved in jewelry design at the age of 16.

I got a degree in the advanced academic matrix in 2020, gold and jewelry design certification in 2017, refinement gemstones certification in 2018.

I achieved top ranks in the following categories

The first place in the 11th art skills festival in 2017
The second place in 15th festival of gold and jewelry design in 2016
The second place in festival and jewelry exhibition in 2019
The first place in Arts entrepreneurship national event in 2017
Participation in the 17th skills competition in 2018 at the state level



Work Name: Creation
Method: ArtNouveav
Technique: Matrix
Dimensions: 5*2.5
Bid Price: €200



Work Name: Rise
Method: EXPRESSIONISM
Technique: Gouache
Dimensions: A4
Bid Price: €50



ZHILA NIKBAKHT

My name is Zhila Nikbakht, born on 18 February 1986.

I have involved myself in painting at the age of 28.

Background and Experience:

My husband, Mr. Mehdi Arz Peyma, played a significant role in teaching painting skills.

Exhibitions:

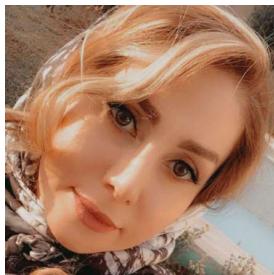
I have not been to any exhibitions.



Work Name: Reflection
Method: Abstract
Technique: Ink wash on canvas
Dimensions: 100*100



Work Name: Shadows
Method: Composition of materials on canvas
Technique: Mix media
Dimensions: 100*50



NAEIMEH NIKNEJAD

My name is Naeimeh Niknejad born on 22 September 1978 and graduated in painting and architecture and occupied with both at the age of 20.

Art and architecture reflect all aspects of spiritual time's soul (including theoretical basic, cognitive, social, political, economic, and religious domains). For instance, exploring the political, social, and economic conditions in a particular period and its representation in painting paves the way to find its consequences in the following periods. So I persuade myself to educate in painting and architecture simultaneously.

Focus and Styles:

Realism, impressions, Romanism, perspective, architectural sketches, designing, and interior decoration

Work Experiences:

Painting instructor

Technique:

Oil color, acrylic, watercolor, chiaroscuro, painting (glass, wood, fabric, clay), mural, teaching various kinds of decorative tableau and patina

Educational Experiences:

Tehran Azad University, architecture b.a degree
Advanced painting in Academic Centre for Education, Culture, and Research

Exhibitions:

The collective exhibition in Germany and Italy
Two collective exhibitions in Istanbul
Over ten collective exhibitions in Tehran
Participating in international artists' group electronic magazine



Work Name: Metamorphosis

Method: Real

Technique: Oil painting on canvas

Dimensions: 100*100

Bid Price: €500

Work Name: The Fatigue
Method: Real
Technique: Oil painting on canvas
Dimensions: 100*80
Bid Price: €400



Work Name: Ignorance is a bliss
Method: Real
Technique: Oil painting on canvas
Dimensions: 70*50
Bid Price: €500





FATEMEH PIRA

My name is Fatemeh Pira, born in 1998.
I have engaged in designing at the age of 18.

Background and Experience:

The third place of watercolor painting competition as state-level
The first place of visual arts works at province level and secretary of Farhangian University in Boushehr
Participation in yearlong chiaroscuro course to learn hyperreal style

I have participated in a 12-months course under the supervision of Ms. Marzieh Omidbakhsh in 2021.



Work Name: Wet dream
Technique: Chiaroscuro
Dimensions: 50*70
Bid Price: €300



SINA PIRYAE

My name is Sina Piryae, born on 17 August 1998. I have involved in photography at the age of 17.

Background and Experience

I am graduated from Isfahan Art University with a degree in photography. I am interested in recording lights and colors.

Professors and Resume:

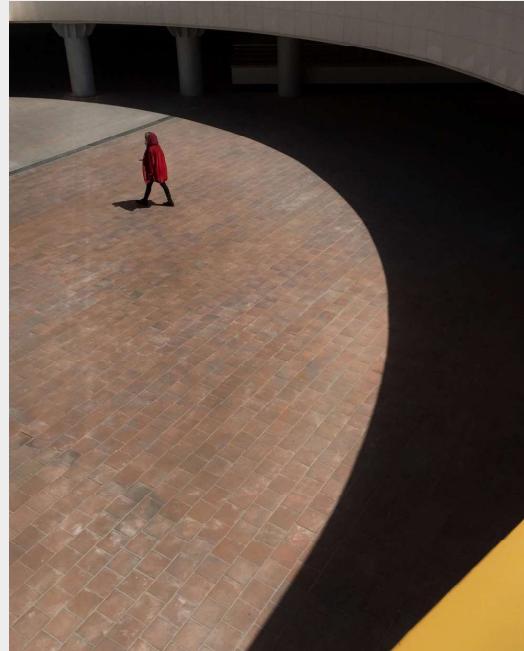
Mr. Majid Fadaei, Mr. Sayyad Nabavi, Mr. Majid Nagahi

The cellphone era photography workshop, 2021, Isfahan

Exhibitions:

The Shadows individual exhibition, 2018, Isfahan

The graphic determinism collective exhibition 2019, Isfahan



Work Name: *untitled*

Technique: Street Photography

Bid Price: €300



Work Name: *Deep look*

Technique: Street Photography

Bid Price: €350



INTERVIEW

RASTA RAEISI

We appreciate you participating in the interview; please introduce yourself.

My name is Rasta Raeisi born in 1988, and I graduated with a degree in business management, textile industry; and I am an art investigation student.

You have been educated in the management field and art simultaneously; when did you find your interest in art?

My childhood was loaded with painting and clothing design for my dolls, and the love for designing was cultivated in this period, although I couldn't develop my abilities academically.

You are a production manager, clothing designer, tailor, traditional painter, and illuminated manuscript maker; which one is your professional art?

My enthusiasm for clothing design allowed me to select it as the primary profession. I carried out Iranian national painting due to the inner sense and the subsequent relaxation.

Your master's thesis was about brocade, and please elaborate on this unique Iranian fabric.

Brocade refers to a gorgeous fabric made of silver and gold thread that dates back to the Sassanid Era. the glory of color, design, and weave bloomed during Safavid Era. Unfortunately, the magnificence of



designing brocade was declined in 1883 and weaved in few state and private looms nowadays. Brocade is divided into various categories: satin brocade fabric, Ikat brocade fabric, straw brocade fabric, and.....

Two persons are required to weave brocade. One navigates the fabric plan, and the other weaves it. The sleeves of the first work are designed according to the Iranian traditional design and brocade.

How much does art help flourish an artist's mental maturity?

I was not satisfied with my field of studies, so I changed my way to centralize the peace offered by art. Art flourishes my soul on various levels despite the business management field.

As a clothing and fashion designer, what is your outlook on fashion in Iran?

Unfortunately, the clothes do not demonstrate Iranian cultural identity, and despite the diverse clothing, fast fashion is the pioneer. Although we are pushed to the edge, I try to benefit from my friends' cooperation and consultation to flourish the Iranian clothing elements.

What is your leading clothing design group? Do women, men, or children wear? For what purpose do you design them?

My designs are women's clothing such as evening dresses and underwear (notably casual style, retro style, and elegant style).

How do you anticipate your future outlook? What are your goals?

As a degree holder in clothing design and management fields, I desire to possess a universal brand to represent the national identity.

What are the most significant and influential motives to continue your activity in the art world?

My significant goal is weaved by past and future.

What was the biggest obstacle you encountered in your artistic activity? How did you overcome it?

The fast-fashion market's dominance ignores and underestimates the creative Iranian designer; however, I set my goal and do my best to fulfill it beyond the limitations.

Would you mind mentioning your last point?

I appreciate Dr. Amir Sharifi and his colleagues for providing an opportunity to display the glory and grandeur of Iranian art to the universe.





MARYAM RAFIEE

My name is Maryam Rafiee, born in 1986. I have engaged in graphics from the age of 17 and graduated with a Master's degree.

Background and Experience:

Participation in Bahar student photography first festival and a nomination for the exhibition (May 2014)

Participation in the fifth festival of The Legacy of sagacity concerning poetry and poets and nomination for the exhibition (May 2015)

Participation in poster festival with Peace subject matter and work election for Documents and National Library exhibition

Essay publication with the subject matter of investigating the effects of modern art on Iran contemporary typography transformation in Religacion (2019) and two digital painting works in Peace Color book, 2020

Professors and Resume:

Mr. Jamshid Arasteh (Communication Ph.D. student, embellishment chairman head of organization in Shiraz, faculty member, and the chairman of graphic department in Eram Shiraz higher education institution)

Mr. Majid Salimi (Modern art linguistics Ph.D. student, faculty member, and the chairman of the painting department in Eram Shiraz higher education institution)

Exhibitions:

Visual arts exhibition with Dawn Dream subject, Istanbul, 2018

Digital painting exhibition in Galerie Sonia Monti, Paris, 2019

Peace Color exhibition in the Museum of the Qasr Prison, Tehran, 2020



Work Name: Untitled
Technique: Digital art
Dimensions: 100*100
Bid Price: €120



Work Name: Untitled
Technique: Digital art
Dimensions: 60*80
Bid Price: €120



SEPIDEH ROOHOLAMINI HOSEINI

My name is Sepideh Rouholamini Hoseini, born on 12 April 1984.

I have engaged in jewelry designing at the age of 36.

Background and Experience:

I was interested in poetry and designing however didn't follow my enthusiasm for art. In the past years, my daughter's desire for fashion design and her efforts acclaimed me to revive my childhood dream, so I stepped into the works of jewelry designing. I love my job and am glad to have such a supportive daughter.

Background and Experience:

Ms. Manijeh Hosseini

Tala Fonoun Institution jewelry designing

Participation in national competitions

Participation in Yalda Night festival



Work Name: Blue flower
Technique: Watercolor and gouache
Dimensions: A4
Bid Price: €100



Work Name: Irises
Technique: Watercolor and gouache
Dimensions: A4
Bid Price: €100



INTERVIEW

SHAHLA ROZATI

W
ould you mind introducing yourself to Parsforte's readers? Salute to the dear friends and the good readers of Parsforte magazine. My name is Shahla Rouzati, designer, painter, and art mentor.

You have been educating in art, and please explain when did you explore your potentiality in art? How and when did you play an active role in art?

Some small events in my life made the way clear, and a gift flourished my talent. my brother bestowed a watercolor and a drawing notebook when I was a child. My hobby was painting and play-acting with friends and taking advantage of my watercolor to make up their faces. In high school, I chose science, but I couldn't create a connection with books, so I decided to join the fine arts school. Artwork created immediate enthusiasm in my mind, and I was happy to continue painting to offer the best version of my abilities. Educating in Art School in 1985, I am occupied by painting.

What are the inspirational elements of your works due to the significance of the idea?

I believe that the artistic idea looks like a chain of different connotations. The idea in most artists' works is inspired by personal life and the environment. each artist benefits from unique sensations and viewpoints toward life, social, financial, and political issues that affect the process of ideation and artwork creation. What influences society to bring back the happiness of life is the mysterious power of art and the development

of ideas and thoughts of an artist. Emotions, environment, personal life, and my investigation are four leading elements in my works.

What are the topics and events of your art? My paintings illustrate my personal life, and the topics



are not complicated in that they live along with my life. Some works explore social crisis, and some display my interest in the historical legacy, traditional art, arabesque traceries, flower, bird, calligraphy, and the Safavid and Qajar era's ornamental painting. I believe they shine on the chest of Iranian art.

What is your style? Does it change over time?

Artistic style refers to a cluster of works with connections and aligned relationships repeated during history or a specific era and used by a significant number of artists. Every art style signifies a particular historical age. My works follow the exact alignments and inner connection; however, I cannot call them style. I am interested in many styles, including expressionism and social realism, while experiencing various styles and techniques.

What are your techniques and materials?

I pay significant attention to materials and technique selection; for instance, my feeling at the moment of painting and the practical techniques to depict my works benefit from high importance. Painters use visual elements like line, form, color, texture, atmosphere, light, and movements on a two-dimensional surface to display their feeling and intensify beauty, harmony, and alignment.

The chief techniques of my works are oil paint, color water, acrylic, pastel, collage, gouache, ink, and digital tools. I use acrylic to implement my works at present.

As a member of the assembly of Isfahan painters, please explain its role in the development of art and art-loving.

Human things are made of a union to be present in society, so gathering artists with similar goals and interests in the painters' assembly could be efficient and pleasurable. The invention and creativity in artworks roots in the academies and art assemblies. The art value depends upon the cultural production aspects, so the assemblies play an undeniable role in this way. Art events by painters' assembly guarantee the art's power to create a unique legacy in human society. The activities and goals of the painters' assembly include developing painting, supporting visual artists in Isfahan, ideation and invention, implementing advanced art workshops and art exhibitions. People are dealing with life issues and problems and suffer from monotony and rooting life. Although the financial crisis epidemic is tragic, the potential power of art can flourish talents. In such a society, artworks and art assemblies remind us

of the beautiful life soul. Art and culture are soul food and save humans and humanity.

You have been teaching in many schools; please explain the encouraging and disappointing elements in artists and audiences, respectively.

An ungraceful society that does not appreciate art and artist will guide human beings into frightening darkness. The artists' viewpoint will be more pleasant to the world and future provided to the presence of an active art current in life and caring about the artworks and artists' sensitive mind. It encourages people to see artwork and artists as hardworking.

Finally, explain your new style and movement in painting. Is your fantastic painting on the carpet a technique or style? What are the motivational elements?

I appreciate your describing my works with impressive words and am glad to hear that. I practiced various techniques and styles before 2016, and I tried to create different works. Searching to find new styles took me toward investigating feminine clothing impressions in the Qajar era and its historical identity, which was repeatedly practiced in Iranian carpets. Iranian people have been utilizing carpets to cover the floor. Each house is decorated with these impressions, and the unconscious mind cleaves to our country's handicrafts, particularly Iranian handmade carpet, which is known universally. My interest implied childhood when my father drew arabesque traceries and tazhib patterns on papers, and I was unbelievably tracing his mind-blowing hand movements. The final product was splendid and admirable to make me more interested in carpet designs and benefit from them in my works. Blending style with painting paved the way to creating a new and unique technique that attracted others' admiration. Utilizing the traditional impressions with personal memories and life events helped express my viewpoints and create connections with audiences. The new style and the brilliant background of Iranian designs and contemporary events create a chance to develop a multidimensional and unique circumstance. So I acquired more creativity and freedom of speech in the creation of new works.

Thanks for the time provided by Parsforte Magazine to share my views.

Sincerely yours
Rouzati



ALI SAADAT

My name is Ali Saadat born on 21 September 1980 and have experienced in photography since 2017.

Graphic Design and photography was like a spiritual act for me.

I try to show my opinions and taboos by creative artworks .

Focus and Styles:

Realism, Street, Conceptual photography, Creative photomontage.

Work Experiences:

Sport Photography, Conceptual stage, Creative Editing

Educational Experiences:

Researches and writing critical articles about photography.

Teach photography and creative edit.

Creating and branding for 3 art projects 2003-2021

Designer for Parsforte Magazine.

Photography Judgement for Parsforte Magazine.

Awards:

35 photo awards 2021 top 200 world wide.

Iran 1st place holder in magazine design 2011.



Work Name: The shadow of light

Method: Formalism

Dimensions: 100*70

Bid Price: €250



Work Name: Brooks was here

Method: Minimalism

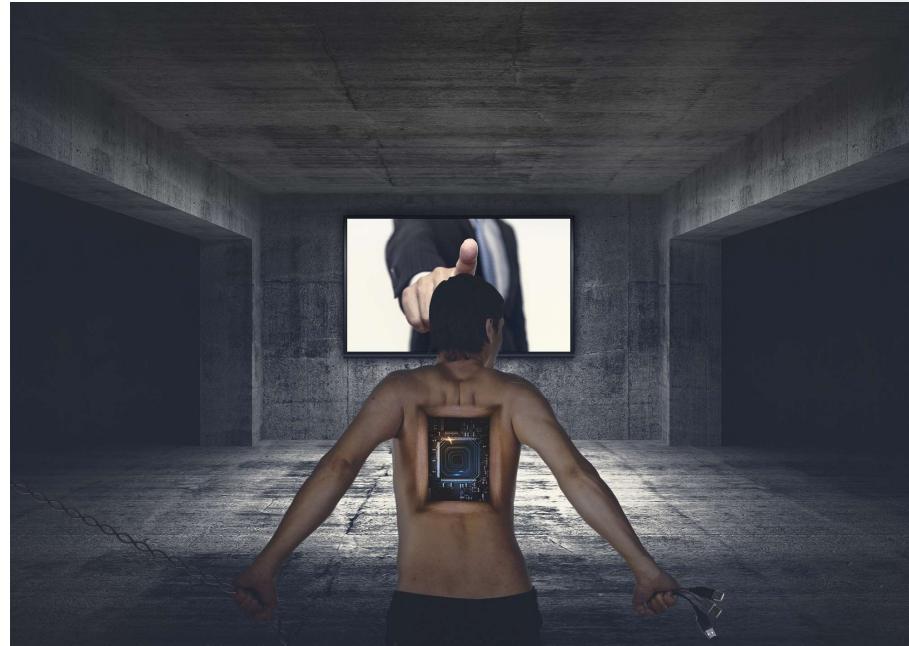
Dimensions: 100*70

Bid Price: €250

Work Name: Media-Outburst
Method: creative montage staged
Dimensions: 100*70
Bid Price: €400



Work Name: AI Prison
Method: creative montage
Dimensions: 70*50
Bid Price: €500





MAEDEH SABAGHI

My name is Maedeh Sabaghi, born on 28 April 1999. I have been engaging in painting since the age of 11.

I am Maedeh, 22 years old live in Gilan Province. Art-works exhilarate, and my mighty hands co-operate in creating a work.

I began painting by selecting chiaroscuro and graduated from Najaf Abad state university in graphic design. Afterward, I was occupying in systemic and advertising design and now embark on mural and painting on fabric.

Introductory scene Design Degree by Mr. Ehsan Jammi acquiring 90 of 100 scores
Participating in fabric painting design course offered by Mona Kavian

City center art exhibition
Najaf Abad Visual Arts exhibition (poster design)
Minimal photography exhibition in Isfahan Culture Club



Work Name: tiger UFC
Technique: acrylic
Dimensions: 40*30
Bid Price: €50



Work Name: map of continents
Technique: acrylic
Dimensions: 20*30
Bid Price: €50

www.parsforte.com



ARTICLE

Modest Clothing

BY: PARIZAD SADADI

Fashion is an umbrella term in clothing divided into several branches affected by culture, society, and particular time events. It is a typical lifestyle that possesses particular characteristics beyond geographic locations. In recent years the fashion phenomena emerged in various stages of many countries and nations' life. It affects people's lifestyle and clothing and everybody, without any doubt, is a fashion follower. Fashion transitions demonstrate themselves in clothing and cosmetics. Clothing signifies a person's attitude to show his appearance along with concealing life layers.

Consequently, clothing symbolizes a person's identity, and it becomes a significant fragment of our social identity, which promotes by social elements and energies. The human's natural inclination toward invention and aesthetics creates a need to follow the fashion world. Modest clothing clothes are among the available lifestyles. Fashion refers to a feminine friend wearing long-sleeved dresses, skirts, pants, and covering the head. Females may select loose clothes for more comfort.

The history of this wearing style dates back to eminent followers of Christianity, Jew, and Islam who choose the head covering accordingly. During the 1980s, the USA introduced a new feminine wearing style by designing modern Islamic clothing that women welcomed. It became one of the painting fashion branches worldwide. Modest fashion was recognized as a formal style on 28th July 2015 at a world conference in Turin. It provides an opportunity for the active cooperation of international designers to play a role in the manufacturing and selling of baggy clothing. This money-making industry paved the way for the emergence of chain specialty department stores. Many fashion shows are executed with the corporation of Islamic models displaying unique and attractive clothing.

Why do women choose modest Clothing?

The covering, long, and baggy clothes offer flexible body movements to participate in a party and go shopping. «Beauty manifested in wearing a plain dress.» this sentence ring a bell, isn't it? Modest fashion represents this sentence and displays feminine power, self-confidence, and inner attraction. Wearing inappropriate clothes does not imply beauty or confidence. A woman's inner beauty is not summarized in outer beauty, so the modest fashion concentrate on the feminine personality. Modest fashion's most significant property is designing plain and covering clothing which never outdate. Indeed modest fashion does not mean wearing ugly or simple clothes in that creative designers try to manufacture unique styles preserving feminine elegance and beauty. Modest fashion invites women of different races and religions to take advantage of gorgeous covering dresses.

Head covering or scarf is not selected by non-religious women, but it is considered a great item to cover the head during cold months of the year. Fashion designers play with colors and elements to provide the peeling scarfs which symbolize Islamic clothing and are utilized by models. The global village has an extraordinary chance to see and value fashion designers, wear modest clothing, execute fashion shows, and introduce new brands. The dominance of trendy fashion style from the late eighteenth century does not baffle the development of modest clothing. The famous fashion stages of the world ranging from Italy to New York homes Islamic models showing stunning clothing. Fashion bloggers and social media welcome colorful modest clothing, affirming that women's clothing will not restrict their charm and social activities. Designers can take advantage of creative designs to promote



women's charm and grace.

One of the leading countries in the modest fashion arena is Malaysia that developed its economy through fashion and tourism industries. The tourism industry opens a golden window for designers to represent new brands professionally. The vicinity of Malaysia to other Islamic countries, including Singapore, creates space for more businesses to attract non-Muslim customers. Indonesia follows Malaysia to develop Islamic fashion. The women's interest in dressiness and colorful designs adds to the success of Islamic clothing. The Muslim women of Indonesia, Thailand, Malaysia, and Singapore wear exceptional modest clothing to protect their beauty and faith.

The modest fashion has affected Muslim countries' economies and navigates designers and the owners of Maisons to expand new businesses according to religious orders. Hundreds of millions of women worldwide cannot wear any clothes, so the well-known fashion brands take advantage of the opportunity to compete and offer creative designs. A million pages on social media display photos and videos, professional interpretations, users' reviews, and designers' meetings. These events illustrate the significance of modest fashion. On the other hand, famous brands adapt clothing design following religious criteria. The interaction between cultures, traditional and religious

beliefs proposes the necessity of relevant academic education. Understanding people's psychological and religious demands and respecting their morality is necessary for designers, advertisers, social marketers, and networkers.

The Muslim women are gorgeous as other women and deserve to have colorful clothing. Modest fashion connects Muslim and non-Muslim women to invite peace and friendship; peace is the basis of religions. Modest fashion concentrates on unique characteristics of human beings, peace, respect, and friendship to construct an appealing world.





INTERVIEW

Parizad Sadadi, a multi-artist, is professionally involved in various art fields, including painting, clothing design, music, and writing.

What exact meaning of the multi-artist?
The multi-artist is a talented and gifted person with exceptional potentials in several art fields.

What are your favorite types of arts?
My activity in graphic arts covers painting and designing, and participation in various national and international exhibitions was an opportunity to illustrate my unique style. The visual arts were a blessing to record my brand by presenting skills in handicrafts and clothing design. My brand removed limitations of style, design, and gender. I am honored to publish three poetry books, a comic strip, and several articles in a newspaper in Tabriz. Playing piano and guitar is relaxing, and my original album will be published soon.

How did you get interested in art?
When I was four years old, a child could hear my inner voice, and my soul demanded something beyond paper and colored pencils. Mental maturity helped me to discover my enthusiasm for arts, especially music, literature, painting, handicrafts, and writing to give birth to things of nothing.

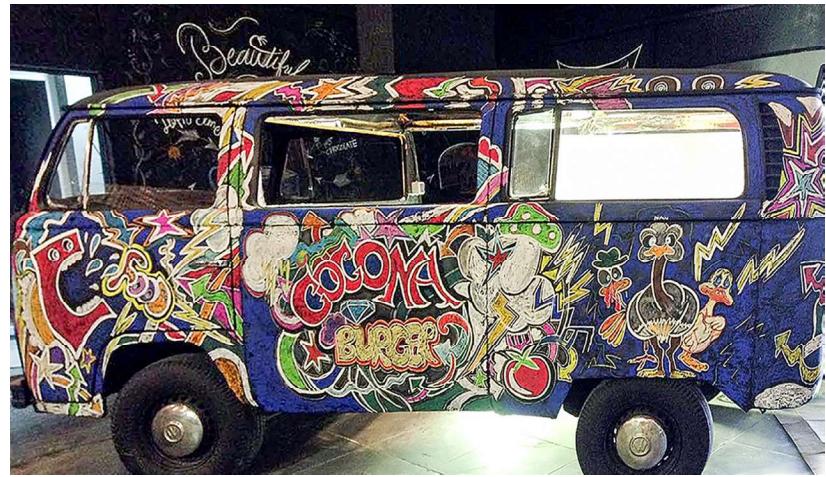


How did you achieve success in all fields?

My purposeful planning during childhood strengthens my power eliminating controversial issues and concentrating on my goals to achieve what I deserve. The blend of these arts paved the way to have a style.

What is your painting style?

My curious and creative mind challenged me to try painting incongruously using various tools, surfaces, and styles. I experienced painting on stone, tile, wall, fabric, wax, wood, tooth, glass, mosaic, moquette, and



nylon, with plaster, ink, coal, coffee, and cosmetics; and my distinct work was created with the help of ink, needle, and dental tool. I have a comic strip in the English language that I illustrated during my childhood. My style blends poetry and music, gothic style, chiaroscuro, and red color.

Elaborate on your poetry books

«Between the Arms of Words» is an ontology of my life at my 35- 15 age illustrating various Man's life aspects. The next book, «The Wind Will Carry Us.» has not been recorded due to the invention in modern poetry. «He Said Read» is the name of a modern poetry narration in the form of dialogue and keeps a close relationship with a short story named «He Said Write,» accompanied by some painting for better understanding.

Elaborate on your clothing brand

in recent years I have been in charge of designing and manufacturing clothing and recording my brand, Tremolo. My professional team includes a tailor, a clothing designer, a photographer, a digital marketer, and a sales manager to expand my activity.

What is your academic education? What are obstacles on your way?

I relied on my potentials, talents, and endless affords except for academic education to become an artist. It was a challenge to learn the art through trial and error. My ability to create a unique atmosphere with poetry, painting, and music aids to design a cloth that could be utilized in film production, computer games, and music works. There are no necessary types of equipment to fructify my ideas in clothing design or cinema.

Who are the influential characters in your success?

Without any doubt, family encouragement and support will flourish an artist's skills, and I was deprived of encouragement and encountered unlimited obstacles in the way of development. However, I will go forward independently.

The bottom line

The wind will take us, and we are wandering in the Dreamtime of running moments.

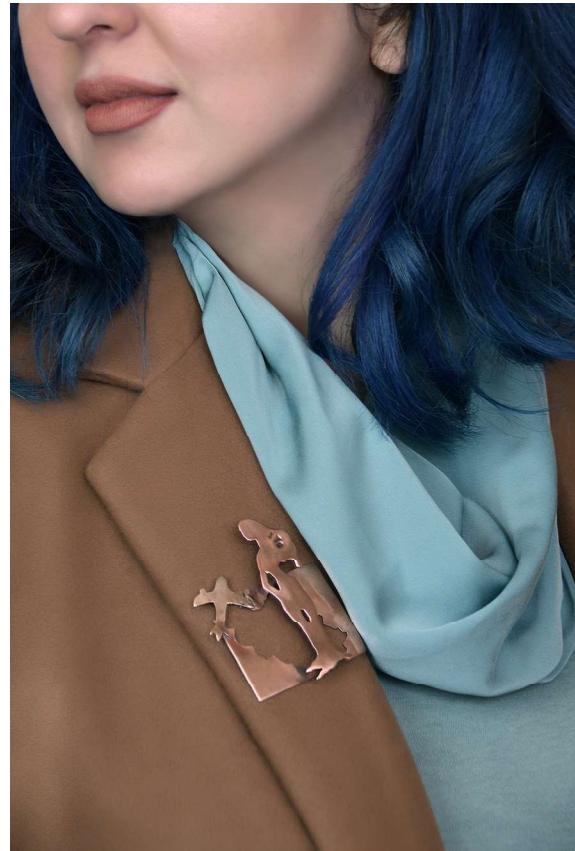
V.I.P



NAZANIN SADRI

Nazanin Sadri is born in Esfahan-Iran and lives in the US. Although she has many years of experience in artistic painting, she is graduated from Towson University with BFA degree in Jewelry Design and is working professionally in this field since 2016. She has held several exhibitions and art shows in the United States and Iran and has received a number of awards. She has developed her own jewelry brand under name of "Naaz".

Pathways Scholarship, Towson, MD USA, 2019
Osher Reentry Endowed Scholarship, Towson, USA, 2018
Pathways Scholarship, Towson, MD USA, 2018
Pathways Scholarship, Towson, MD USA, 2017
TU Foundation Scholarship, Towson, MD USA, 2016
Indiana Art by Indiana Artists award, Indianapolis Hoosier Salon, Indianapolis, IN USA, 2010
Senior Project Student Art Show, Towson University, Towson, MD USA, 2019
Jewelry Show, Baltimore Jewelry Center, Baltimore, MD USA, 2018
Student Art Show, Towson University, Towson, MD USA, 2016
Jewelry Show (High View Complex), Hunt Valley, MD USA, 2015
Indiana Art by Indiana Artists award, Indianapolis Hoosier Salon, Indianapolis, IN USA, 2010
Painting show, Texas Visual Art Association (TVAA), Dallas, TX USA, 2008



About two years ago an airplane took off from Tehran to Kiev and moments later by a "mistake firing" the hearts of 176 people, not all Iranian, fell down.
Work Name: Downfall
Technique: Fabrication-Piercing
Dimensions: 52mm x 65mm x 10mm
Bid Price: €180



Our soul need cleaning like our bodies. Using copper and red-color traditional Persian fabric to in a confined space to convey the feeling and the message. In ancient Iran, this fabric has been used in bath to cover the person body. The chamber has a view of the altar and the traditional bath, and you alone with yourself.

Work Name: My Soul Needs a Bath
 Technique: Fabrication- Punching & Piercing
 Dimensions: 80mm x 30mm x 10mm
 Bid Price: €220

Being judged a lot by others commenting why you need these medicines or therapies makes you feel affronted and end up with weak self-confidence and character. The idea of making this necklace was to express "be yourself" and don't afraid of people judgement.

Work Name: Intent & Purpose
 Technique: Cold connection with jump ring
 Dimensions: 35cm x 7.5cm
 Bid Price: €90



Not always we know our talents or abilities correctly, sometimes you glow from the aspects that you are now aware of. Same as this piece of art, "Glory", which is different with typical rings with stone on the top.

Work Name: Glory
 Technique: Casting- Wax Carving & Stone Setting
 Dimensions: 22mm x 22mm x 12mm
 Bid Price: €400





As valuable as beautiful appearance is, it is also valuable inside a person. Used in this piece, Turquoise, is a stone as the symbol of purity and positive thinking with its natural calming beautiful color.

Work Name: Secret

Technique: Fabrication- Reliquary & bezel stone setting

Dimensions: 30mm x 25mm x 17mm

Bid Price: €350





MAHHNA SEDGHI

My name is Mahhna Sedghi, born in 1998 and I am involved in photography at the age of 18.

Background and Experience:

Participation in Pallet Studio, Istanbul
Taking photographs independently

Participation in a virtual course provided by Raha Dadfar

Participation in a photoshoot studio workshop
Investigation of a famous photographers' works

It depends on your perspective
Work Name: 7 p.m
Technique: Photography
Dimensions: 50*70
Bid Price: €300





INTERVIEW

MANIJEH SEYYED HOSSEINI

We appreciate you participating in the interview; please introduce yourself. My name is Manijeh Seyyed Hosseini, and born in 1985. I have a graphic diploma, a painting, a b.a in painting, and a master of ancient Iran art history. I was involved in art in 1999 and have continued my gold and jewelry design activities professionally since 2007. I had an opportunity to pass the preliminary and advanced courses with top marks and involved myself in teaching and jewelry design.

You have been involved in ornament and jewelry designing professionally; however, you have a degree in painting; when did you find your interest in art?

As art lovers claim, childhood is the blooming time of artistic creativity, and I am no exception.

Which one of the arts mentioned above is your main interest?

Gold and jewelry design is my professional activity.

Please elaborate on ornament designing recently attracting a significant number of art-lovers. Due to the market's need for invention and ideation, people are engaged in gold and jewelry design.

Does art help flourish artists' mental maturity?



Design by: Manizheh
Seyedhoseyni
@seyedhoseyni.javaher

Studying, investigating, trying, and being talented are the fundamental factors to flourish mental maturity.

What were the obstacles you encountered in teaching ornament designing and jewelry making courses?

The artworld is loaded with several challenges ranging from the lack of appropriate workshops and equipment to the absence of knowledgeable professors.

Is your viewpoint on art both commercial and artistic?

How gold and jewelry designing (designing especially) helps money-making?

Endeavor, perseverance, and experiment will make an artist prosperous.

Is gemology the prerequisite of jewelry designing?

The gold and jewelry designer must be familiarized with gemology theory.

What is your advice to gold and jewelry designers?

No artist will gain success without perseverance, goal setting, and endless endeavor.

How do you anticipate your future activity?
What are your goals?

I will do my best to set an appropriate goal and promote my knowledge.

What were the most significant and motivational elements to continue your artistic activity?

I will never lose my hope and motivation despite the obstacles in the art world, as it is the world of love.

Would you mind mentioning the last point?
I appreciate Amiran Team for supporting artists.



Design by: Manizheh
Seyedhoseyni
@seyedhoseyni.jawaher



INTERVIEW

NAJMEH SHAHMOHAMMADI

We appreciate you, Mrs. Shah Mohammadi, for participating in this interview. Would you mind introducing yourself?

I owe the chance to Amiran Art Complex; I am Najmeh Shah Mohammadi, born in 1977 in Isfahan. The love of the art, particularly Persian art, has integrated with my flashes since childhood, and the academic education in management did not stop me from the following art.

You are a BA holder in clothing design and a master in management, and your activities including tailoring and clothing design, painting, and jewelry design. When did you discover your interest in art?

My love of designing was bloomed during High School, and participating in relevant courses helped me continue both fields of study. Cooperation with Amiran Art Complex immediately put me to offer purposeful designs.

Are mountaineering, rock climbing, and teaching consistent with your activities, or are they in conflict?

Without any doubt, one of them completes the others.

Do ten years of cooperation with Amiran Art Complex, artistic activities, and continuous communication with artists affect your motherhood and marriage? How can you handle them?

The endless love of work accompanies managing and handling duties. The proceeding challenges make me more intent to achieve my goals.

Can art help flourish mental maturity?

I believe that art is the birthplace of developing and evolving mental maturity for free and creative people.

Do you prefer manual or computer-based jewelry design? Are your viewpoints on artwork commercials?

I prefer manual jewelry design, and my exceptional works catch the eyes of visitors in international exhibitions.



What is your future outlook?

It will be challenging as it was in the past years; however, I hope to record my brand and have an opportunity to offer more designs to the world.

What are the most impressive leading elements in art? The love to design is the unique leading element in art.

The bottom line

The Amiran Art Complex supports Iranian artists like me, and I'm grateful. More success for all Iranian artists.



ARTICLE

The Significance of Signing an Artwork

AMIR AMIN SHARIFI

The Significance of Signing an Artwork «To be or not to be» could be generalized to an essential aspect of an artwork creation « to sign or not to sign.» As you may understand, signing an artwork could take it to the way of being saved or being dead. What do you want for your work? Without any doubt, your answer is life. Signature refers to the final attempts of an artist who wants to show his goal to create a masterpiece. You will separate yourself from others by taking a unique but legible signature to a piece of art. From the dawn of time, talented artists of different parts of the world found various methods to put their names on a piece. Signing a work is a way to familiarize ordinary people with your notable aspect of being. The changing world asks artists to promote their position on a complicated pyramid called the life of art. To help people remember your name in this complex atmosphere, you must know about the necessity of signing an artwork. The following part explains crucial reasons why artists should sign their works.

The Earliest Evidence of Artists' Signature

The early Renaissance was the rising point to popularize signing an artwork. Some scholars found evidence of art signature in Greek artworks; for instance, the name of ancient Greek ceramists has been embedded on clay vases. This evidence is limited because some believe that the artwork is more important than the creator. The signing was forbidden in religious pieces of art. The first evidence of signing a piece of art has been detected in the works of a well-known Italian painter during the Renaissance era, Raphael. Signing an artwork will bring an artist from the bottom pages of history to the surface. On the one hand, signing adds to the value of an artist's creative work, and on the other hand, gives a clear answer to viewers' questions, like

who is the creator or when and where the artist's labor is completed?

The necessity of signing an artwork

An artist's signature, irrespective of its appearance, is an inseparable piece of artwork creation, showing it's time to display the art. This process means an artist's creativity to give birth to a beautiful piece of art. Art is a mysterious world of secrets ranging from ideation and creation to exhibition work. The signature emphasizes the artwork's creator. In other words, it's an ID; whether you are present or absent in an Art Fair, your audiences will know you. A significant number of artists pay less attention to the importance of signing a work; however, it is more important than signing a check to avoid the following problems. Make famous your name and art by signing a work.

The Reasons for not Signing an Artwork

Signing a piece of art stands for the authenticity of a work, and viewers and buyers know the artist quickly. One of the main reasons not to sign work is that the artist hasn't completed his work or thinks that putting a name on an artwork doesn't allow him to change the details. Signing the work becomes a big problem for this group. Artistic works represent the artist's emotional and mental state and display the inner feeling, so some artists become nervous about revealing their life's stories. Some artists think that their piece of art isn't admirable enough to attract buyers and viewers. Change your viewpoint and assess them objectively because your work will be evaluated by others. The signing of work is blended with the artist's feelings; however, it may give the sense of good-for-nothing to put a name on a work. The artist and his powerful hand are a permanent part of creating admirable artworks.

Last but not least, some artists say that their works are unique, and everyone can recognize it among many works due to their particular style and way of art creating. It is a big mistake to think everybody knows you. Signing an artwork is a rule of thumb; remember this point for good.

The Influence of Signature Engineering

According to Amir Sharifi and other curators, the less an artist and his signature is known intentionally (a handful of artists feature worldwide reputation), apply an appropriate signature to help people differentiate your art from others. Remember those famous artists, including Leonardo da Vinci, signed their works to authenticate them. Never underestimate the influence of your unique signature because it displays your personality features. Please select one and apply it to all pieces of art. The angle, size, and legibility reveal many characteristics, like ambition, creativity, despair, optimism, inner suffering, and many other things. You are allowed to put your signature on a piece, which may be shaped in many dots, circles, squares, etc., in the lower-left or right corner or even in the backside. It is recommended to put it on the lower right side that people easily find. Although your signature is your brand, it shouldn't ruin the artwork. Otherwise, you will destroy the unity of your artwork. The more logical and legible your signature is, the better it presents you as a capable artist. Your name must be signed so clearly that everyone ranging from experts to ordinary viewers can read it. In a congregation in Isfahan Painters Assembly, Amir Sharifi claimed that if you insist on leaving an illegible signature on work, make yourself identifiable for others by using a label and offering more information about your art.

The Crisis of Illegible Signatures

Select readable and recognizable signatures to be understood for everyone, not a limited number of visitors who know you and your unique signature; otherwise, a few people will know you. There are similar reasons for not putting a name on the artwork and selecting illegible signatures, such as the beautiful appearance, impressing visitors, and making a signature unique. Some believe that illegible signatures are mysterious meanings understand only by some people, while others believe that their universal reputation doesn't need explanation. The chance of selecting artistic signatures which date back to old periods challenges

people to identify the artist. Some websites, including <http://artistssignature.com>, are devoted to over 10000 signatures to inspire artists, although the paid services are better and help earn more information.

Illegible signatures won't give an artwork a suitable identity. Although many people know a piece's creator, they buy it because they like it and ignore the artist's role. Unfortunately, these artworks aren't signed, and nobody knows about the artist; thereby, he will be forgotten by people. The fame of an artist will add to its work's price and value; it is an undeniable fact. Keep in mind that illegible signatures will prevent your development, and you will lose the opportunity to show your work to more people.

Signing an artwork is important, so whether you want to bring life to your piece or death. Avoid not signing your art because few art lovers search the net to learn about your art. Please don't bring a tragic end to your works by sending them to live in a basement, locker, attic, garage sales, flea markets, fireplaces, or even the trash bins. Having a national or international reputation won't guarantee your art's life as it is the same about famous artists. Unique and signed works will be rediscovered through the pages of history for one good reason, the artist's signature. Save your artwork and choose a recognizable signature; otherwise, stand by the unpleasant consequences.

The Danger of Artwork Anonymity

The role of an artist is ignored in trading, selling, or donating work, and divorce, death, and similar events destroy the identity of the artwork. Honestly, people buy a work because they like it, and the artist's name isn't important; after a while, they may give it to a new owner or throw it out. Should the next owner know about the creator of this artwork when it doesn't have a signature, and the first buyer hasn't mentioned a word about him? Of course not, then the artist will be Mr. or Mrs. nobody. This process brings your work with the unpleasant danger of anonymity. The executive director and owner of Amiran Holding Company, Amir Sharifi, claimed in Isfahan Artist's House that an artist's reputation and the value of using a legible signature on work go hand in hand. Imagine that a wealthy lady likes to buy an unknown artist's work for 100 bucks. She doesn't care about the artist's labor and the time spent on the work; she buys it because of her interest in the piece of art. In the following years or even months, she may lose interest in the artwork and decide to give it to

a new owner who knows nothing about the artist. Now let's change the scenario; this time, the artist is somewhat distinguished with a unique signature, and his fame increased the piece's price. Can you feel what will happen right now? The artist's signed work starts a new journey of fame and life. This example can show the necessity of taking eligible signatures which are completely understandable for others. None of the spiritual guides or angels could help save your unsigned work.

Points to Increase your Work's Life Cycle

- Don't tire yourself by taking symbols, letters, or monograms to guide the piece of art into an anonymity process. If your technique is watercolor, don't use oil color to sign it or vice versa; otherwise, you will be accused of forging. The significance of using a genuine and unquestionable signature is more noticeable than past.
- To raise your work's authenticity, use the same techniques to sign and create your work, including watercolor, oil color, or acrylic (except for specific works like photography). Forgery is a big problem in the art world, and none of the famous or unknown artists are safe.
- Brand your work by adding monograms, letters, or digital prints to prevent forgers from copying your work.
- Follow signature consistency and use a similar style, size, color, and location to publicize the uniqueness of your work. Now your artwork is easily identifiable. Sign all of your artworks with a unique and standard style to help

art lovers and authenticators know you comfortably.

- Put a date on your work either in the front or the back to display completion time. After all, dating a work displays your development over time, especially if you are a less-known artist. You may put it on the edge, backside, or front side.
- Don't undervalue the role of handwritten information on your work to help experts put their fingers on your work. It will reduce the possibility of forging your work. You may benefit from factors such as the birthplace of an artwork, numbers, or titles to make it unique.
- Put your fingerprints or digital identifier on your work in addition to handwritten information to prevent copying and to replicate.
- Don't lose a minute to sign your work; embed your signature into your wet work to attract hard-to-please collectors. Blend your signature with your artwork's physical body to create excellent work. If you sign completed work, it may bring this question that why your signature is added after a long time.
- Don't put the authenticity of your work at stake by signing a completed work too late.
- Blend your signature with the artwork and avoid bolding it unless you are happy to highlight your work's characteristics.
- Don't scratch your signature to align it with your artwork. It is highly suggested to match your signature with the artwork's background and avoid any conflict. Otherwise, it will endanger your work at the risk of forgery.

Conclusion

You can't guide your artwork to keep it in a safe atmosphere. The present purchaser won't hold it forever, and your name will vanish at the passage of time. Raise the value and importance of your artwork by choosing legible signatures to be famous like other artists. Avoid illegible and mysterious signatures and replace them with simple and readable ones. Following the points mentioned above will take you into the circle of famous artists.



ARTICLE

Top Tips to Evaluate an Artwork

AMIR SHARIFI

The creation and evaluation of artwork are two specific categories. The evaluation refers to bringing your art to public views, like an Art Fair, social media, art galleries, or trusted representatives. Artwork displays the creativity and experiences of a creative mind. The art evaluation is about the real-world facts and power of the market to examine the art through money. Understanding the mechanism of art markets, the appropriate places to show your work, and where to sell it will complete art pricing. In the circle of artists in Farshchian Gallery, Amir Sharifi said that art pricing, like many works, follows the rules and matches more with the market than the artwork's creator. Influential people, such as collectors, publishers, buyers, and dealers, play an undeniable role in pricing your work. On one side, you stand as an artist, and on the other side is the market, which invites you to display artwork. Undoubtedly there are some differences between proposed and accepted prices offered by you two. At last, you may handshake on the final agreed price or may not.

When you suggest an unreasonable price for a second-hand laptop, the buyer makes sure you will not sell it. The art pricing looks like selling this laptop, and you should consider the relevant categories to win the arena. Art pricing comes about suggesting logical and fair prices to your background, resume, and influential market elements. The art lovers, buyers, and dealers weigh your bid price according to these dynamic factors. To enjoy selling your artwork, try to convince your clients to accept the fairness of your recommended price; otherwise, put on your iron shoes to step into a challenging path.

Art Price Guidelines

Suppose you are like less known artists and didn't experience selling your artwork in particular markets, and you proposed unreliable prices. In this case, you should act as an estate agent. The price of a new apartment is estimated in comparison to nearby, similar apartments. For a better understanding, let's examine two luxurious estates on the shoulders of California and the chest of North Dakota. Various elements dictate the price of these estates, such as environmental characteristics, the mansion's physical location, the public services accessibility, neighbors, and similar components. Art pricing and mansion pricing look alike, and you must respect art criteria that bridge your labor and the art world. Each piece of art benefits from a particular structure, no matter whether it will be sold in international or national markets. Does this sentence disappoint you because you believe in the uniqueness of your work? Don't be; your art resembles other artists, as mansions in North Dakota and California.

The similarity of your and others' work refers to items like color, shape, size, dimensions, time and duration of creation, artwork's technique, the viewers, and other critical aspects. As an artist, you should assess the market, find relevant artworks and artists, detect experienced experts, be open-minded, and look for other ways of pricing. If you are inexperienced in art pricing, Amir Sharifi, the executive director of Amiran Holding Company, suggests considering factors like the cost of time, materials, and your mental activity in the process of pricing artwork. Calculate your price according to these factors but avoid weird prices.

Price Justification Methods

Evaluating similar artists' works in your region or international level invites you to look for the art world events to price your art logically. Dismissing or not paying enough attention to the art world pricing rules will remove you from the circle of artists. Propose fair and Justified prices and be armed with the knowledge of expanding your relationship with other figures, buyers, and their way of pricing to take your piece of art in the international markets. Comparison methods help you choose a meaningful price and defend your suggestion. The buyers' and art lovers' investment in artworks will force you to use relevant pricing techniques and methods.

Evaluate your artistic background and art price impartially to make your prices fair and reasonable, then consider your art's quality and compare it with other artworks. Make a rational comparison and never compare yourself with an artist whose experience is at least three times more than yours. This process is unpleasant and challenging but necessary to make you famous. Stick to facts, not feelings, and forget personal perspectives, your ideal art world, nature, and your reaction to your work. Stop repeating sentences such as «no one appreciated my work, and I will find dealers who care about arts» or other nonsense words. Assess your position in the art world by asking experts and anyone who has a hand in the art to offer objective and direct views. Leave your defensive shield and be receptive to their practical viewpoints and criticism. Proposing high prices won't help you; in other words, high prices won't guarantee the value of a work or ease of selling. Giving your art by hand and receiving money from the other is worth your labor because someone understands your art's value. Do not be proud of your work's matchlessness in that each art possesses unique features because it doesn't affect your art pricing method. Do you have faith in your piece's uniqueness? Let's analyze other layers of art pricing. Indeed, you deal with many curators, dealers, and collectors, constantly comparing various artists to make a perfect decision about purchasing a marvelous work. They will not confine themselves with one work and use several elements to buy an artwork, like its significance, authenticity, monetary value, and market practicability.

The Relationship between Offering and Demanding Art Price

As mentioned earlier, to price your art, you should obey the rules of the market. Assess other works' price ranges and select a number between the low and high offered prices. If the artworks sit between 3,000€ to 6,000€, do not exceed this sequence. Some galleries bring original and high-priced works to sell low-priced works. Offering high prices for specific original works reminds us of marketing techniques to attract buyers to low-priced works to pay money and have it. Are you surprised by the gallery owner's coattail trick? Keep Amir Sharifi's golden rule in your brain cells for good: «Price your labor according to other works price.» In simple words, if a work is offered in 7,000€, but it is demanded 4,000€, you will be happy to price your peace close to 4,000€. Be prepared to encounter galleries and dealers who demand your work for a low price, don't lose your hope because the doors of negotiation are open.

Red flag warning: Avoid techniques of slashing your works' price offered by dishonest and disrespectful dealers; otherwise, the authenticity of your art will be questioned.

Increase Your Chance by Using Competitive Pricing Techniques

Considering the buyers' perspectives on a piece's price is a must because there is no difference between buying a piece of art with other products. In both cases, people pay money to have them. Let's go with a couple to several galleries; they want to decorate their home with a gorgeous painting. They find different works with similar quality, size, and subject matter but at different prices. If you were one of them, which one did you want to take home? The answer is clear, the art with a fair price. Amiran Holding Company, the executor of international events, recommends less known artists to come out alive from the battlefield of market pricing by following fundamental points to price and sell a piece. In other words, you will increase the possibility of selling more works and attract more dealers. Do you feel that purchasers exploit you? Imagine that you are a lionheart warrior who has to fight with an unlimited number of mighty fighters who stand against you and want to take your chance of victory. In the art world arena, a winner is a person who raises his chance of selling a piece of art in the competitive market.

The Contrast Between Wholesale and Retail Pricing

The art pricing procedure is a multidimensional action with various hidden layers. The difference between art pricing by you and gallery owners was explained in the paragraphs mentioned above; now, it is time to turn to wholesale and retail sale pricing. Wholesale sells a piece of art on the internet or outside the artist's studio, while retail sells deal with many dealers or gallery owners. Get rid of gallery retail pricing if you are not about them; otherwise, you will lose half the selling price of your labor. This sentence means that half of the price will be yours if your artwork is worth 2,000€. Price your art within the domain of 1,000€ to 2,000€ and enjoy your labor's blossoms. If you make your decision to be presented by a gallery, it is better to maximize your chance of selling by pricing at a wholesale level to convince others to have your art.

In some cases, you may encounter a gallery that marks down your profits; keep in mind that you will determine the galleries' power to propose a price and their benefit in selling your art. The inexperienced artists should try their chance by famous gallery's offers despite the unfair requested high markups. If an influential and well-known art gallery introduces you to the art world, you will see its benefits in the following years. Don't be upset if the gallery sells your work for 5000€, but you have one-fifth. The good news is that the dealers will recognize the actual value of your price. Open your admirable wings and make yourself prepare for a splendid rise. Pay for your future reputation, and be sure that the gallery will add to your reputation and your work's value. Call to your mind that people give nothing for nothing.

In some conditions, both sides of this equation, you and the gallery owner, are pleased to continue corporation, but if you (as an artist) may look for a more balanced agreement, start a logical negotiation. If your negotiation doesn't bring the desired result and you decide to close the debate's doors, make sure to open other doors and never leap before you look. The gallery's profit in the short term is not comparable to yours in the long term. The artwork's price directly relates to your fame; the more famous you become, the higher your work prices. Devoting a significant part of your work price to a gallery to have more fame will help you have more control over your artistic destiny. Remember the flight and enjoy your rise in the world of art.

The Threat of High Pricing and the Role of Inner Feelings

Some artists price their works according to their inner feeling and sense of attachment and ignore market demands. To bring labor into blossom, you must follow the price consistency rule. Good or bad, there is no place for your inner feelings in pricing work; the monetary system cannot take them into account. There is a tangible difference between your expectations and the real world; what means a lot to you does not guarantee its adorability to others. Sometimes you feel more attachment to a particular piece and price it according to your inner feelings, and if a dealer asks you, «what is the difference between this piece and other similar size and subject matter paintings?» Indeed, you justify the dealer by talking about your emotions, do not make this big mistake because feelings cannot be valued by monetary price. Be your artworks seller, not emotions. The high price of the artwork will not persuade others to buy your work, and a handful of people may ask, «Why this work's price is higher than others?». Stick to the bedrock of pricing consistency to sell your work and avoid annoying conversations.

Amir Sharifi suggested Fine Arts Students that: «If artwork is extraordinarily invaluable for you, keep it in your collection or find someone who appreciates your emotional labor or put the label of *not for sale* on it in your exhibition. This piece of art does not need pricing, and showing it will draw some people to say some sentences like «It is an unmatched piece of art, It is what I want to take home, or Is it for sale?» Are you pleased to hear these sentences? Be alert because rising visitors' jealousy will discourage them from buying other works. Let's say you something, suggesting a low price for work due to factors like forgetting a particular person, being tired of looking at it, creating more space in your room. Other reasons act as a magnet for buyers and attract them to buy a high-quality but low-priced work that its creator wants to sell for several reasons like fidgeting a person or an event. Consult with an experienced expert before doing so to prevent ill-favored judgments.

The Authenticity of Art World Perspective in Comparison with Family Views

There are apparent differences between buyers and family perspectives; what is worth for your friends may not be valuable for your dealers. Amir Sharifi shares his experiences working with artists who claimed to have successful experiences in selling high-priced works. When he asked them to explain some examples, the artists referred to selling work to parents, friends, or relatives who love them far beyond boundaries and look forward to seeing their success. You are welcome to enjoy their supports, love, compassion, and generosity; however, do not trust their paid money as an art pricing criteria. Buyers and experts price your art in a different way.

The Genuine Artworld in Comparison with Philanthropic Campaigns

Every day many philanthropic events and exhibitions

are held across the planet. Various people of different social classes participate and try to buy something even if they do not need it. The artworld is the pioneer in these humanistic activities and invites artists of different art schools to devote their donations to have a role in transforming the world's suffering and bringing a smile to an innocent face. These charity events are not trustworthy criteria to weigh your artwork, so do not trust the value of your labor in philanthropic campaigns because the story will change in the actual art world. People buy artworks to support charity and make themselves involved in humanistic activities.

In some cases, they pay more than the demanded price to make someone on the earth happy. The significance of your art comes after the fact that they tend to plant a seed that blooms in the following years. Therefore, do not increase your works price over charity campaigns events, and it's better to forget your activity in these campaigns.

Supplementary Key Aspects of Art Pricing

- In the past years of your activity in the art world, you have had many loyal art lovers and supporters who had your back under any circumstances. Before increasing your art price, consider those who may not be able to pay money and have your work. Please do not take the chance of buying art from them.
- Did you know that your art is your business card? Consider the effects of selling your art to more people on local and international markets to add your fame. Try to offer the perfect image of yourself to create a place for your art in the world.
- Price your work in the equal range of other pieces of art in a collective exhibition. If the art price is more than other available works in the exhibition, people will dismiss your art. Be smart and invite them to see your work because of its artistic features. Do not make them shocked by irrational prices.
- Separate your «sold pieces» from «for sale pieces.» This method will not disappoint buyers; otherwise, they will ignore you because they think your best works are sold and the remaining works are low-quality pieces. In this case, if you possess an art website, it is suggested to organize sold works in a new category called «past works,» thereby you show your experiences to sell art pieces in the past years.
- If necessary, share information on past works, the buyers, the prices, the selling location, and your background in the art markets to encourage more people to buy your artwork. Please talk about your past works, including your masterpieces that won a specific prize, works shown on websites, or works that art writers describe in magazines due to their magnificence. Please do not dismiss the power of your visual resume and try to develop it. Your brilliant background in the art world will persuade more people to buy your unequal piece of art.

The Advantages of Showing Art Prices to Society

It makes no difference to sell your art at local and regional markets or take it to an international market as long as you show its price to the public. In this condition, you will not waste your energy answering many emails, questions, and calls. Do you like to start a game with artwork buyers by not mentioning the price? Ask them, «Which work catches your eyes? Why do you want it? What is special about it?» or similar questions. You can check received letters, emails, or phone calls, to acquire more information about the customers living cities and zip codes to evaluate their financial level, then price your work accordingly. Is it moral? Of course not. This method puts your customers under unpleasant pressure and brings in mind the sense of market entanglement. Price your art and publicize to help people decide about buying your work. Art pricing keeps you away from endless questions that originate from curious minds. Permit them to evaluate your work's bid price and decide to take or not to take your art. Be prepared for the succeeding reactions and be patient to hear various views.

Golden Time to Promote Prices

Do you have any idea about the time of promoting prices? You are welcomed with open arms provided to have the experience of continuous selling for at least two seasons in a year; otherwise, forget about raising prices. Your pricing policy is in a direct relationship with market demands and your fame in the art world. You may promote an artwork price of about 10 to %25 in light of your resume and background, like winning a prize or having the opportunity to display your work at a famous art museum. Use meaningful reasons, not your feelings, to offer new prices. As mentioned above, think about your faithful fans who did not stop supporting you in the past few days, now decide about increasing your work's price. They deserve to benefit from the joy of taking a piece of art from the art world.

Conclusion

- Measure the market to sell your work, whether at international or national levels, and don't price your art higher than other artists and their suggested prices.
- Highlight your work's main features, its similarities to other works, and your technique to create a unique piece of art.
- Surf the net, examine art magazines or galleries to

find artists of similar interests. Take into account other artists who share the same resume and experiences in the art world.

- Consider the possibility of examining these artists' way of pricing to acquire practical information for your work's evaluation.
- Ask experts or famous artists to help you price an artwork because they know the art market better than you.
- Avoid pricing according to your feelings or family views; instead, listen to the demands of national and international markets.

The last point you should learn with all of your fleshes is to stand for your art price and use facts to convince buyers, dealers, art lovers, or gallery owners to buy your work. Please talk about your selling experiences in the past years and help them to understand your work's value and your pricing technique. Now you are succeeded in offering them the pleasant feeling of precision investment in the art world.

www.amiraminsharifi.ir

www.parsforte.com



MANOOCHEHR SOLTANI

Artist Resume

My name is Manoochehr Soltani, born in 1982. My art field is painting, and I started at the age of 21.

Background and Artistic Experiences:

Active role in dramatic activity(theater) from 2001-2007, 2 years experience as an art secretary-general and secretary-general of art college taking photographs for Ghameshloo wildlife short movie in 2006, designing face mask and the decoration of Diener, and mouse and cat play, activity in environmental art, member of Isfahan painters assembly, executing city wall painting.

My influential professors are Ms. Maryam Beigmoradi, Reza Hedayat, and Dr. Mohsen Alavi.

Executing in over 30 collective and six individual exhibitions

Participating in several workshops, being elected in Isfahan and bicycle workshop in 2016, August

Being selected in Kerman Contemporary Museum in Modern Art in 2011,

Being elected in environmental art in 2013, and take position among ten chosen painters in Isfahan Painters Annual Exhibition

Exhibitions: 1 individual exhibition in Kerman Souratgar Gallery 2011, individual portrait exhibition in Isfahan Aknoon Gallery, individual live dolls in Tehran Vista Gallery 2017, the national annual painting exhibition in Isfahan Contemporary Art Museum 2016, the collective exhibition of Isfahan artists with 15 to 20 years experience in Isfahan Contemporary Art Museum.

Two Sisters: the artwork is a continuation of live dolls, which signifies the influence of mass media on selecting a person and giving the cold shoulder to avoid face-to-face and genuine relationships. The work covers the positive role of media, especially cell phones, to create common sense and communication. However, the fantasy atmosphere depicts the actual mentality of the mass media and its effect upon a luxurious and dull life.

Technique: Oil Color
Dimensions: 95*66
Bid Price: €400



Still Life: Still life has been the subject of many works, and it is possible to express the theme and intended mentality by selecting the subject and setting arrangement style. The work centralizes a unique and different glass surrounded by following and monomorphic glasses, irrespective of whether it is wrong or good.

Technique: Oil Color on MDF 3mm
Dimensions: 60*45
Bid Price: Not for Sale





SAGHAR SOLTANPOUR

Artist Resume

My name is Saqar Soltanpour, born in 2019 January 1986. I have involved in graphics at the age of 24.

I am interested in art and mixing colors and designs. The enthusiasm in stones and their energy was so appealing to tap into a new way of personifying stunning stones to blend them with thread and give birth to necklace or bracelet.

Background and Experience:

I am graduated from Malaysia University with a degree in designing and came back to Iran to develop the Jaz brand in 2015.

The extreme interest in Macrame and minerals help to follow my interests through self-teaching and on-line courses.

Exhibitions:

Two individual exhibition
One collective exhibition in Tehran
Several workshops in various sections of Iran



Work Name: Persia
Technique: Macrame, Knotting
Dimensions: 5*20
Bid Price: €100



Work Name: Shiraz
Technique: Macrame, Knotting
Dimensions: 15*6
Bid Price: €80



ZOHREH TAVAKOLI

Artist Resume

My name is Zohreh Tavakoli, born in 1984. I have involved in painting at the age of 19.

I graduated from art university in 2005 and occupied painting teaching for years in elementary school and private courses.

I have child training and painting complementary courses in Painters Assembly, and I am a member of the Painters Assembly now.

Exhibitions:

The interior collective exhibition including Isfahan, Tehran, and Gilan
The collective exhibition in Rome



Work Name: Life
Dimensions: 40*60
Technique: Mix media



Work Name: Ambiguity
Dimensions: 20*25
Technique: Mix media



INTERVIEW

JAVAD TAHERI

Dear professor Taheri, it's a pleasure to host you in Parsforte Magazine. Let's get started by your activities on Nowruz in the past years in Isfahan city; please describe them for our audiences. Most artworks are created to be seen, and it is demonstrated exactly in the urban works. The audiences encounter art immediately. On the other hand, urban works can affect directly and effectively the urban image and aspect. They are categorized in three forms, including each, temporary and occasional, which possess special functions. The urban activities will be settled in the permanent works provided to be designed, localized, and implemented immaculately to connect with the audience. I did my best to operate a fundamental action in this context to display the importance of public and urban art despite the complexity of urban problems.

What are the inspiring sources in your artwork due to the significance of ideation to celebrate a piece of art?

Ideas are the prevailing theme of the artworks and



play a motivational role for artists. They can be born in various levels to fertilize and clarify the mind and thought. The environment, nature, and human experiences presented through artworks (many fields) are among fundamental ideas in that they are a fantastic representation of the universe that helps to discover new ideas.

What are the influential topics and events you benefit from creating an artwork?
Thanks to exploring various domains, including human nature and the environment during different periods, I found out topics and concepts are not enough considered in the recent works.

Do you follow a particular style? Does it change over time?

I organize works according to the demands and necessities, and naturally, this process is subject to transformation and renovation. I do not insist on a



particular style; however, it is possible to classify them in correspondence with various styles.

What are your selected materials and techniques due to their inevitable importance?

Material and technique are significant considerations in the modern world. Better to say that the material and technique navigate traditional and modern artists toward the canvas.

You have created over 30 urban artworks do they focus on particular topics?

The urban work is confined to the orderer, audience, and project executive; the artists cannot deal with different themes. They are not working freely in the personal studio to cover the desired topics. At the optimal level, the artists are allowed to go through their demands

and the orderer to give birth to a specific subject in a particular place. Generally speaking, urban works consists of social subjects that conform with literature (poetry, story, history), nature, environment, architecture (traditional and historical aspects), and modern and contemporary outlooks.

As a university professor, do you believe in the necessity of academic education? Does it influence the development and promotion of artistic skills?

Art education is one of the critical ways to promote art knowledge. It is not only vital to bring about the artwork but to perceive the work and its characteristics by the ordinary people. The process of emotional development and expressing inner feelings will not happen through academic education. A significant number of artists call into being expressive and impressive works without being educated. After all, entering the academic art domain provides a chance to be familiarized with knowledge, theories, styles, behaviors, and artworks. We educate and may train others, but try to visualize the inner exigency and demands at the moment of creating a work.

You have been the chief manager of Isfahan Association of Painters from last year; please elaborate on your programs and proceedings?
The Association of Isfahan Painters plan and follows some programs such as investigating the modern arts and its relevant problems and facilitating the situation for postgraduate students of digital arts, conceptual art, philosophy of Arts. The association hopes to execute daylong painting workshops throughout the city to present the artists and create a relationship between the public and the artist. The next executory program is a preparation for an exhibition connected with designing, painting, video, and alignment, which focuses on the modern Man with themes of physical and spiritual life, isolation, hope, happiness, and personal and social relationships. The exhibit is anticipated to be held in January 2022 in cooperation with Isfahan Art Assembly.



INTERVIEW

LEILA TAJMIR RIAHI

Would you mind presenting yourself?
My name is Leila Tajmir Riahi, born in 1979 in Isfahan, and I am involved in teaching and miniatures.

Can you elaborate on the required energy to play a role in designing, jewelry design, painting, teaching, and implementing Papier Mache?

Without any doubt, it is a divine gift presented in the art to harmonize my heart and hand.

When did you discover your interest and passion for art?

My childhood was enveloped with color painting which looked like a different scent to flourish a new idea to enjoy my passion for art.

Which one of the arts mentioned above is your domain?

Painting is an all-inclusive domain that overlaps all other artistic activities.

Would you mind explaining the identity of Papier Mache?

Papier Mache is a French word that means paper pulp to create sculptures. The birthplace of this traditional art is the Middle East. During the Safavid era it came into focus in different forms such as pen cases, mirror frames, wax covers, and similar items known as lacquer painting in Iran.

Can art help flourish mental maturity?

Art promotes human beings, and its glory will flourish when the artist can recognize the divine art to provide

invaluable products accompanying mental maturity.

Imagine you are supposed to select one of the arts mentioned above; which one is your preference and why?

Jewelry design opens a new window to transform creative imagination into a gorgeous and appealing item to wear.



Is your viewpoint on art commercials?

Artworks are the direct investments of an artist, and absolutely money speaks.

What is the outlook of your art?

It is a challenging way certainly; however, I repeat one sentence over and over « hope is an endless stage, I will illustrate a magnificent image of my power.» I look forward to taking a position in world branding to introduce my brand.

What is your advice for art lovers? What are the dominant challenges in this way?

Art is a powerful and influential tool worldwide; the students and art lovers may discover the meaning of the soul and purify it to continue this challenging way inexhaustibly and hopefully.



www.parsforte.shop



FARAHNAZ TONEKABONI

Farahnaz Tonekaboni was born on 14th April 1976 and engaged in the visual arts field. She benefited from the opportunity of training and cooperating in the restoration of Chehel Sotoon Palace.

Mr. Hossein Najar Zadehgan played a critical role in making her acquainted with the identity and concepts of Iranian painting, especially the Safavid style, in 1995. Then she followed as her main painting style. She is graduated with a degree in traditional design (carpet industry) in 1998 and offers her invaluable experiences to the students of fine art school.

Professors and Resume:

Mr. Rostam Shirazi, Bahram Taheri, and Houshang Jazi in 19991

Education in Tazhib and Tasheir, Iranian painting in Isfahan fine arts school

Exhibitions:

The fine arts collective exhibition Isfahan, 1995

The individual exhibition in Shah Abbas Hotel Museum, 1996

The individual exhibition in Zarabi Gallery, Tehran, 1998

The individual exhibition in Shah Abbas Hotel Museum, 1999

The individual exhibition in Seyyed Alikhan painting exhibition, 2000

The individual exhibition in Shah Abbas Hotel Museum, 2001

The collective exhibition in Farshchian Museum, 2008

The individual exhibition in Khaneh Negah Gallery, Isfahan, 2009

The individual exhibition in Negahne no Gallery, 2015

The individual exhibition in Safavid House, 2018



Work Name: Beauty

Technique: Tempera and Acrylic, gold sheet over plaster

Dimensions: 25*35

Bid Price: €300



Work Name: Higher era

Technique: Acrylic and collage, blend of Safavid and Qajar

Dimensions: 120*80

Bid Price: €800



BEHROOZ VALIEANI

Artist Resume

My name is Behrouz Valeiani, born in 1979. I have involved in painting at the age of 16.

Background and Artistic Experiences

I am a member of the Iran artists assembly with 18 years of teaching experience, participating in several interior exhibitions and Tehran Art Expo, 28 years of work experience.

I began to paint empirically without the presence of a professor in 1994 and executed my first exhibition in 1997.

Executing the individual exhibition in Apadana Gallery

Participating in 40 interior and international exhibits including Tehran Art Expo, Isfahan Contemporary Art Museum, and various exhibitions in countries like Germany and America such as Super gallery and IWS Festival in Turkey



Work Name: Gathering

Technique: Oil color

Dimensions: 50*50

Bid Price: €700



Work Name: Street

Technique: Oil color

Dimensions: 40*40

Bid Price: €500



INTERVIEW

AHMAD YAZDI

We appreciate you participating in the interview; please introduce yourself.

My name is Ahmad Yazdi, born on 5th January 1983 in Karaj. After graduation in 2006, I joined my brother, who was engaged in jewelry design next to Tajrish Bazaar. Academic education in the molding field, relevant to jewelry design and casting, allowed me to engage in goldsmithing and unification workshops. I decided to develop my activity and mass production in 2014 by adding a manufacturing unit to the workshop.

You have been involved in goldsmithing and jewelry designing professionally; however, you have a master's degree in management; does your academic education affect your business positively?

The necessity of communicating with customers and staff and entering developed markets (I wanted to provide my products in Tehran and other cities) invited me to educate in MBA, which helped me handle related problems.

Do you think that jewelry making (gold and jewelry) and designing are two distinct categories?

The interrelated relationship of designing, plating, and stone setting demands to be skilled in all categories. Although several persons are required to construct a piece, having information about the production process from A to Z helps offer high-quality products with minor errors.



You have participated in jewelry making courses along with gemology and diamondology; do you believe in the necessity of acquiring gemology knowledge from jewelry makers and lapidary, or did you choose this course due to your interest? I believe that uneducated persons could be successful like educated ones; however, errors and trials will be frustrating. I remember a memory of stone set before participating in gemology courses. Like many goldsmiths, I sat stones on a chaharchang ring and didn't know that Flourite possessed low hardness and I used similar techniques to set Flourite like other stones, which torn it into parts. This event navigated me toward the world of gemology to learn about gemstones' features and limitations to avoid similar

events. I appreciate my good star to set fragile stones safely on rings because I knew nothing about stones' hardness in the past years. The gemology courses gave me more power in jewelry manufacturing.

What were the obstacles you encountered in your 20 years of activities in ornament and jewelry designing?

Nowadays, many people participate in practical and virtual courses; however, I had to serve as an apprentice to learn more and enter the market. The shortage of advanced and appropriate tools for unification is the main challenge to executing unique designs. I have to construct the required tool, and it decelerates the process of construction.

Is jewelry designing an art or industry?

Both of them because art represents jewelry and displays the delicacy and elegance of a work. Unification is an art; however, mass production highlights the role of industry. Industrialized production is under the influence of gold price because reducing gold wastes in manufacturing a piece is the main priority of goldsmithing.

Are your business and artistic activities related to each other?

When a goldsmith tries to use less gold (due to its high price) for designing and manufacturing a piece, he emphasizes the significance of business aspects even in unification. My main activity is mass production, and I concentrate on constructing low-weight pieces to reduce expenses and fees to avoid pushing low-income people on the edges. It is about the importance of the commercial market. The story changes about unique pieces, in that beauty and artistic aspects prevail on the weight and expenses of a piece.

Is gemology the prerequisite of jewelry designing?

Education armed me with complete and practical knowledge to be a better dealer, and the MBA field taught me that customers evaluate designers' skills and knowledge before a piece. I suggest designers benefit from gemology concerning customers and earn more profit.



Is your viewpoint on art commercial or artistic? Gold is a valuable asset in Iran, and people liked to buy big pieces in the past; however new generation's taste and the fluctuations of gold price lead people to order delicate and light pieces. So a goldsmith should equip his manufacturing line to execute high-quality orders to guarantee Iran gold market stability and customers' purchasing power. Respecting customers' trust and implementing excellent work is a must.

How do you anticipate your future activity in Iran?

Branding includes several parts: the beauty and comfort of the selling environment, added value, and offering information to customers. Turning blind eyes to these aspects can disrupt selling products. I believe that success is a multi-layered category, and if someone knows why customers should choose his works, he wins national and international markets.

Would you mind mentioning the last point? I appreciate the time and hope my experiences help inexperienced goldsmiths and audiences.

www.parsforte.com

www.parsforte.shop

Artist name: MEHDI ARZPEYMA

Category: Painting

Name of artwork: Praise

Method: Abstract

Technique: Composition of materials on canvas

Dimensions: 90*90 cm

Year: 2007

SUMMER 2021



PARSFORTE

INTERNATIONAL

PERSIAN | ART



PRAISE

BY: MEHDI ARZPEYMA